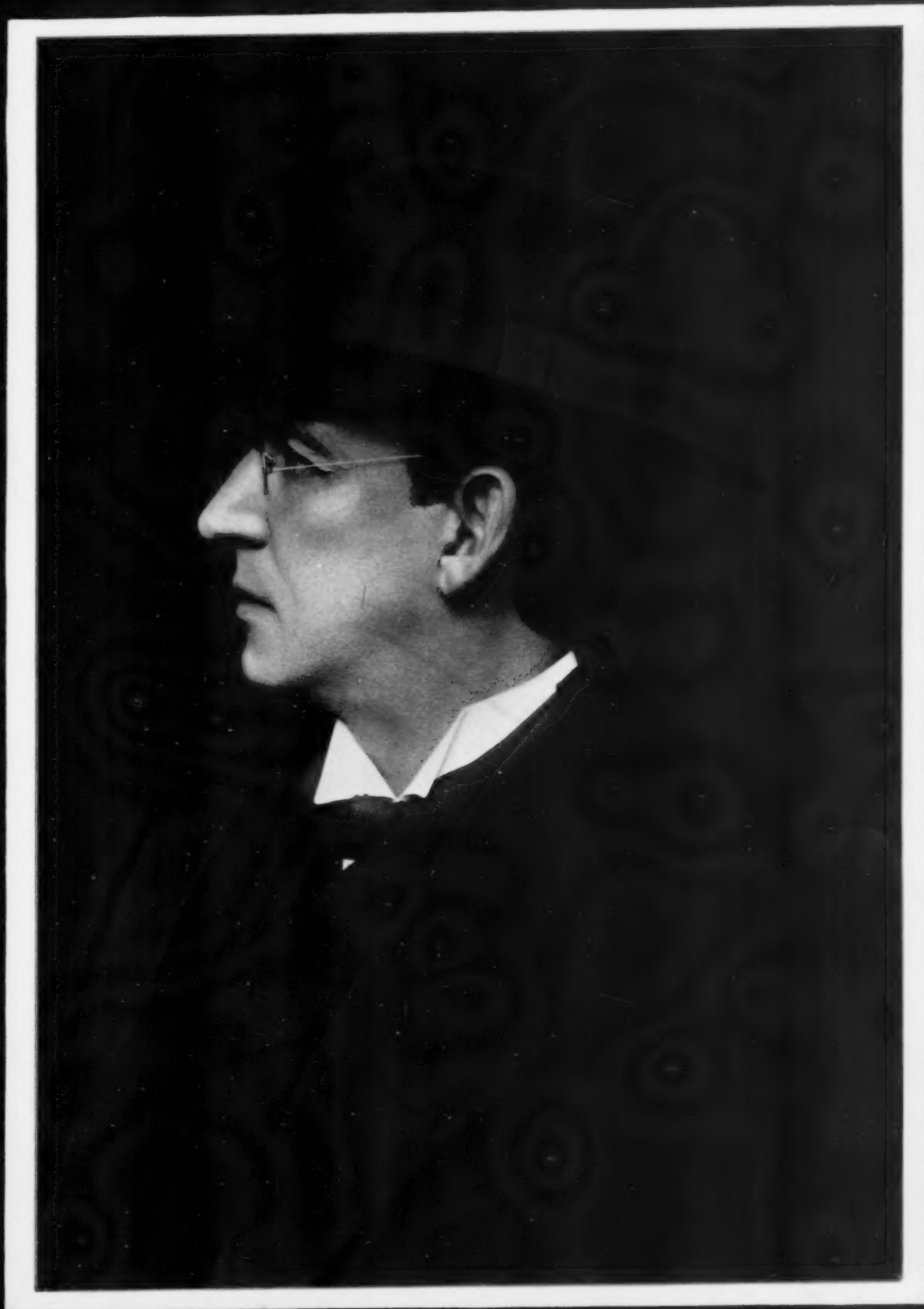


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A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES



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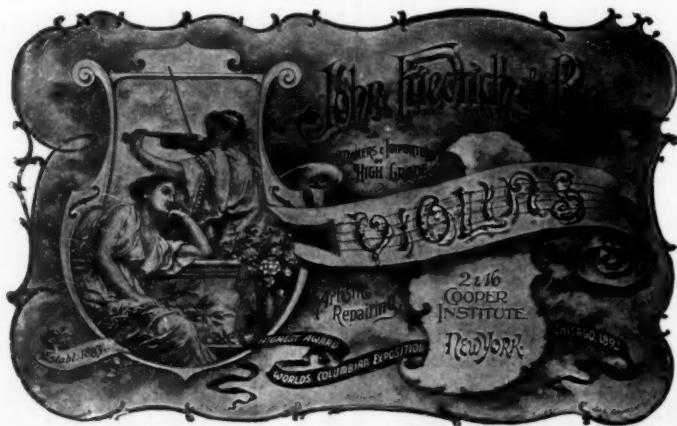
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CORSO VENEZIA 65,
MILAN, ITALY,
December 27, 1901.



SANTO STEFANO in Italy is the great opening day, or night, of the Carnevale and Quaresima opera seasons at the large theatres, which latter in America would be called opera houses—"grand" or otherwise.

This saintly day, like "Boxing Day" in England, is the first after Christmas, when the theatres and other places of amusement are filled to overflowing by the holiday-making people.

On the days before Christmas, as on the day after, these opera-theatres are either not yet opened or take a rest—with the sign "riposo" posted in place of or across the house bills. These things, however, occur so regularly in Italy that the people know and understand the arrangement without looking for signs or announcements.

The Carnevale stagione or season begins with Santo Stefano, December 26, and lasts until Ash Wednesday, or the beginning of the Lenten season, which is the so-called Quaresima stagione, and this continues through Lent till Pasqua, or Easter time, when the people are again ready for outdoor life and feasting.

If they do fast it is made up by much feasting immediately after, or the "fasting" is oftentimes the result of feasting indulged in before; the plan is practiced in vice-versa fashion. But great holiday events are always big "feast" days, preceded and followed by days of repose and dullness—like the calm, the lull before and after a storm.

Christmas Eve here is celebrated like New Year's Eve, with noise, yells and shouts in most deafening fashion; trumpets and horns are blown by grown-ups, and when not loud enough are added to, or reinforced, by their voices, which are lusty and strong, but not of the singing kind. There are always some in these mixed, fun-loving crowds who improvise side shows of all sorts: dancing and acting men in masks and female dress, with old umbrellas or broomsticks for partners; an exhibition of clown tricks; some mock show of herculean strength, or feat of acrobatic agility—anything to amuse and jolly along the easily satisfied onlookers, and to collect from them all the "soldi" they may have about them in their clothes.

The begging system (it is nothing less than a system) that is practiced and followed by so many during these holiday seasons is not shameful but positively shameless—they are so accustomed and hardened to its practice. It is rarely for charity, actual need or want, that these begging schemes and devices are resorted to; you are expected, are asked in a cool, deliberate, or even impudent manner to contribute fees and gratuities in every imaginable form, for services and things already paid for and over again, and with which you should have absolutely nothing to do at any time, these affairs really being the concern of others. This behavior on the part of employees—and sometimes of their masters for them—goes far beyond one's sense of humor, or fun, of fairness and decency. The institution is one of abuse and extortion, in which the stranger, and foreigner especially, is imposed upon. It ought not to be countenanced or tolerated. Italy is full of little begging all the year round, of course; but that is of a nature more easily disposed of than these organized gangs of extortionists—which deserve suppression.

For some six or seven weeks Milan has been visited by rain or heavy mist and densest fog in daily succession. On Tuesday night, the eve before Christmas Day, everybody who could flocked to the Piazza del Duomo to crowd into the spacious Galleria and its Portici out of the rain, or to swarm the various cafés about there. Many of these loiterers and fun-seekers had their horns and trumpets and other instruments of noise and racket, of ear-splitting brain torture. Those out for money were supplied with trombones, tubas, serpent horns, with yards of twisted length encircling the blower's body; clarionets, violins, mandolins and guitars, mouth harps and accordions. All a terrible mixture of yelling and cheering, blowing and playing; laughing, crying and begging; of drinking and overdrinking—with consequent and natural results. A fearful, infernal din, a perfect pandemonium! In the words of Fritz, our Cousin German, it was "a terrible sight to hear"!

Christmas Day, the morning or day after the awful night before, was spent quietly at home in the family circle by those who had one; others, who had no home or family in whose comfort and cheer to spend the day or evening, were glad of an invitation to dinner at the house of a friend where he might take refuge out of the beastly weather and away from his own moody thoughts, the "blues"; or, if not so fortunate, he had to go where he usually goes to idle away his time, to the restaurant or the café, where he finds illustrated papers and can listen to music while sipping his coffee black or milk white.

Of all holidays or feast days in Italy I know none that is so much and so intimately a family day—a time that brings together and reunites all the family and relatives, on which occasion any existing family differences, misunderstandings, are adjusted and settled, forgiven and forgotten with kisses in the loving embrace of affection.

This accounts for only the nearest and dearest friends being invited on this day. It could not be otherwise. And where you spend your Christmas, you also spend New Year's Eve, this being an Italian custom.

Gradually, after the early hours of Christmas morn, the electric cars ceased running, and were not again in operation until the next day. During these twenty-four hours of car rest, rain and miserable weather, the cabbies did a rushing and profitable business, enjoying a glorious time.

On Santo Stefano, the day after, the wonder was that the rain had ceased. For just a moment the sun peeped forth, but, finding things so damp and chilly, withdrew to proffer his warm, genial company elsewhere, and without his glorious presence the day remained a drab colored, dreary, bleak one; still there was no rain, and the people came out into the streets and the parks, making the afternoon at least a regular Sunday dress show parade. The principal streets were lined with a densely packed procession of newly and overdressed people; furs, new hats, big earrings and clean gloves were very noticeable. In all this motley crowd I sighted also two shiny silk hats (the only ones seen in some time), which were not of this year's date, nor of last year's style, nor yet of—think I had better not try to determine their era. But the Milanese ladies did not abandon their habit of wearing fancy, low cut, high heeled slippers in the streets. It is no exaggeration to say that they do this particularly in bad weather, on rainy days, when there is necessity or opportunity for raising the skirt and displaying their prettily slippered feet, or the same encased in new, high heeled shoes. On these rainy-day occasions men with amused expressions, smiling countenances, or faces of beaming joy, may be encountered anywhere in the thoroughfares of Lombardy's capital.

Yesterday, too, was a day for observing what I had learned years ago and verified many times since, that sisters always dress alike in Italy. There may be some slight variation in the cut, size and finish of the garment, but as a rule sisters wear clothes of the same material, color, trimming and style. I have noticed two, three, four, even five sisters and their mother dressed alike, and have had to inquire to make sure that I did not mistake the young looking mamma for one of her girls.

Men and boys fond of sport betook themselves to the big ground space within the old castle walls. This is large enough for division into two fields or playgrounds, and here football and various other games were indulged in. As all the butcher boys and the bakers had their turn at a twenty-four hours' holiday, there were some innings scored, besides creating a little fun for the bystanders. The games were not professional ones, but most amateurish and very tame indeed.

Later the best afternoon paper appeared on the streets dated in one and the same issue, December 25, 26 and 27, being for Santo Stefano, the day before and the one following—thus affording the newspaper men a holiday.

At night the people crowded and overflowed opera house and theatre alike, nobody remaining at home who could possibly get out.

The Teatro alla Scala was opened for the season on this night of Santo Stefano with "La Walkiria" of Riccardo Wagner, under the direction of Arturo Toscanini; the cast of singers being distributed as follows:

Sigmondo.....	Mario Roussel
Hunding.....	Constantino Nicolay
Wotan.....	Antonio Magini-Coletti
Siglinda.....	Fausta Labia
Brünhilde.....	Amelia Pinto
Fricka.....	Bianca Lavin
Walkirie—	
Elmwig.....	Elvira Magliulo
Ortlinda.....	Bice Silvestri
Gerhilde.....	Amelia Milazzo
Waltraute.....	Eugenia Tomsen
Siegfrun.....	Bruna Properzi
Rossweisse.....	Adele Ponzano
Grimgerda.....	Emma Decima
Schwerteite.....	Sofia Parisotto

Prices for the opening night, always slightly increased above the ordinary, ranged from 30 to 10 lire for reserved seats on the main floor, according to position and distance from the stage. Standing room there is none any longer downstairs—a recent arrangement, or "invention," as the kickers term it. Twelve lire was the price of first row gallery seats and 8 lire for seats in the second, 4 lire being charged further up and back, and 1.50 for gallery standing room that could not be found.

Box holders and occupants cannot get to their seats without paying the usual admission charge of 5 lire additional—that is to say, you pay for your box, or box seat, but must pay extra to be allowed to enter the house in order to occupy it. Funny!

As for the opera performance at the Scala, which lasted from 20:30 (half-past 8) until the stroke of 1 by the clock (an hour after midnight), I shall write but little after this first hearing, for several reasons.

The house on this opening night was filled with a most brilliant assemblage, especially with many beautiful women in fine and costly toilettes, richly and glitteringly bejewelled, presenting a magnificent sight and one of the rarely enjoyed splendors of Milanese society.

Of the singing, some was good—some was not. To my mind several of the principal singers were wrongly cast for the parts they represented. Besides this wrong choice or selection vocally, the performance showed failure to find and grasp right meaning, correct understanding, proper conception of the great opera. The audience was terribly bored and received the opera with coldness that was frigidity indeed. The one great and satisfactory feature of the evening was the splendid work of the orchestra under Toscanini.

Whether the audience had enough of the singing or too much of the opera, or the singers not yet sufficient of this music by Wagner (and more is needed for proper appreciation all round), I hardly know; but after to-night's "riposo," the big elephant ballet "Amor" is announced for to-morrow night's performance at the Scala, with Donizetti's pretty "Linda di Chamounix" preceding as a curtain raiser.

Some fifteen minutes after the close of the "Walkirie" performance at the Scala I met a set of friends in the Galleria at a café. They had been to the Dal Verme Theatre to hear the ever enjoyable "Barbiere" of Rossini, and admire the historic ballet "Pietro Micca" of L. Manzotti, with music by G. Chiti. Their verdict concerning the opera was: "Un fiasco terribile!"—some of the singers having been ridiculed and hissed off the stage. The ballet, on the contrary, they pronounced "un successo stupendo!" which I am very willing to believe, for my last visit at the Dal Verme to hear the beautiful music of Ponchielli's opera, "La Gioconda," was a sad disappointment, and I came away feeling that what I liked best about the opera, or rather its performance on that occasion, was the ballet in the third act, known as the "Dances of the Hours"; not that all the singing had been so poor, but much of it. The orchestra, too, on that particular night was out of sympathy with the singers and not in love with its own doings—except in the ballet portion of the music. The interpretation of Conductor Giulio Falconi was peculiar and strange, with unaccountable tempi changes. As a whole the performance of "La Gioconda" failed utterly to give satisfaction or to draw audiences. Now this opera is to be tried again, this time replacing the "Barbiere di Siviglia," and to be followed by the successful "Pietro Micca" ballet.

You see, even in this land of vocalism, the singers are falling behind the dancers, fiddle players and blowers. Why? Because Italian singers of to-day are not willing to study. And this accounts for the so-called "lost art" of singing as practiced a century ago, and is also largely re-

sponsible for the present taste—which may be termed melodramatic taste—of the Italians.

Stefi Geyer, the thirteen-year old Hungarian violinist, as THE MUSICAL COURIER already knows from my last week's letter, has been in Milan and given her first concert at the Salone Perosi with great success. The weather was miserable and the audience not overlarge, but it grew, crescendo-like, very enthusiastic. The child played as only a grown-up violinist could be expected to. A child the girl certainly is in age and size, but a large, remarkably healthy, well-nourished child is Stefi Geyer. A child to the sight, indeed, but to the ear she is a full grown, well developed artist.

The girl was born in Budapest on January 23, 1888, and educated violinistically by Jeno Hubay. Her father is a professional viola player and all round musician; her mother a singer and pianist. Thus the child inherits directly from father and mother and is naturally musical, or musical by nature.

Miss Stefi is a girl physically strong and musically great; she plays with extraordinary ease and ability, quite like a mature artist for whom, as already written, no allowance need be made on account of her tender years.

She is of a rosy, healthy complexion; has blue eyes, and straight, black brown hair, which, her father told me, had been golden hued in her babyhood, but gradually darkened; this hair quite covers her ears and side face or cheeks and reaches to her shoulders, being thick but not long; it is parted in the centre and held in position by a narrow band of silver encircling the child's head, which, at a distance, resembles a "halo" ring, closely crowned.

Her dress is white, low cut and sleeveless for evening performances, but high necked and full sleeved for matinée recitals; black hosiery and low cut slippers complete the girl's dress appearance.

Stefi Geyer began her Italian career December 2 at Florence, in the Royal Pergola Theatre, winning instant recognition for her wonderful talent and scoring a tremendous success; since then she has played at Venice and at some smaller towns before reaching Milan. Her first concert here, December 19, was so much of a success that a second concert, by general request, had to be arranged for the following Sunday afternoon. Both of these concerts were given at the Salone Perosi, the second one, in spite of the downpour of rain, attracting a very large audience.

tremendously enthusiastic over the little artist's big tone, wonderful execution and musicianly interpretation.

The little violinist's tone is large, full and round; her technic very facile, the left hand wonderfully clever and her bowing excellent. The damp weather caused the little genius some annoyance, as her instrument was kept in tune with difficulty—but her intonation is pure and flawless. As she looks a picture of robust health, so her playing is warm blooded and sound; there is nothing false or artificial about it or the child. Her whole appearance is honest and sincere, and so are her musical interpretations.

While difficulties of no kind seem to exist for Stefi Geyer, either in fingering or in bowing, she interprets her teacher Hubay's compositions more masterfully, more sympathetically, perhaps, than some others. In cantilene passages he is very broad in style and plays with expression of warm feeling. Her playing of the Andante in the Mendelssohn Concerto, the Bach Air on the G string and the "Träumerei" of Schumann were samples in proof of this assertion.

The instrument upon which she now plays is a model of the Amati school—but Stefi Geyer deserves to own an original, a genuine Amati, Stradivarius or Guarnerius violin.

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Concerto, op. 64, per violino e piano.....Mendelssohn
Berceuse, per piano.....Chopin
Fantaisie-Impromptu, per piano.....Chopin
Aria, per violino.....Bach
Fantaisie, Carmen, per violino.....Bizet-Hubay
Rigoletto, Fantaisie, per piano.....Verdi-Liszt
Scène de la Csárda, No. 5, per violino.....Hubay

SECOND CONCERT, DECEMBER 22.

Concerto in Re minore.....Wieniawski
Rhapsodia Ungherese.....Szendy
Ballade Polonaise.....Vieuxtemps
Visione.....Schumann
Zapateado.....Sarasate
Polonaise.....Polonyi
Scène de la Csárda, No. 12.....Hubay

The additions to the first program were: Saint-Saëns, "Le Cygne"; Hubay, Mazurka in A minor; Wieniawski, "Kuyawiak"; those of the second were: Bach, Air on the G string; Hubay, Berceuse; Hubay, Poème Hongroise in A minor; played exquisitely, every one of them.

Some COURIER readers and students may be interested to learn that Stefi Geyer is a stout girl; that she has a strong, full arm, a fleshy hand, with dimpled knuckles and very tapering fingers.

She practices one hour daily outside of concert playing when traveling, and never practiced more than three hours a day, which included all technical exercises as well as preparation of repertory.

She says that if the violin were like the piano, with accompaniment and harmony study combined, she might sit down to it and remain longer at it; that if three hours of daily serious and conscientious violin study will not produce satisfactory results, something else had better be preferred to take its place.

At the age of four, her father informed me, the child used to pick out tones at the piano and inquire what they were, in which manner she learned to recognize sound color by ear, as others are taught sight color. With five years the violin was gradually taken up and soon became Stefi's serious and all-absorbing plaything.

Miss Valeria Ipolyi, the young Hungarian pianist accompanying Stefi Geyer on her Italian tournee, is a clever performer.

She is musical and has studied her art with Szendy, of the Royal Conservatory at Budapest.

The young lady's playing is marked by a good, clear touch and clean execution, barring an occasional blurring of pedal effects. She played upon a Bechstein grand piano, whose mechanism she may not have been familiar with.

As a soloist Miss Ipolyi played decidedly well and won much admiration and applause; but very naturally the little violinist detracts from the pianist's ability, or rather from her opportunity to shine. Miss Ipolyi's left-hand playing is remarkably developed. As accompanist the lady was very sympathetic and most conscientious.

In appearance she is petite, pale faced, with jet black hair and very dark eyes. When walking she stoops her shoulders, probably from force of habit in bending over her piano work.

The little black-eyed Hungarian pianist speaks German and French, besides her native Magyar.

Stefi Geyer's father speaks fluently German, French and English, in addition to Hungarian; while his daughter

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DELMA-HEIDE.

BREITNER.—Ludwig Breitner plays with the Thomas Orchestra in Chicago, in March, in a Liszt Concerto. He will play the E flat Concerto of Liszt. After that Mr. Breitner will leave for Monte Carlo, and will play there Richard Burmeister's arrangement of Liszt's "Concerto Pathétique," which he also proposes to play at a Colonne concert in Paris.

ROSA LINDE.—Rosa Linde is singing this week in concerts at Dayton, Ohio; Chillicothe, Ohio; Springfield, Ohio; Cleveland, Ohio.

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SCHERHEY'S PROFESSIONAL PUPILS.

SIX of the professional pupils of M. J. Scherhey, who have appeared at important concerts this season, combined and assisted their teacher at a concert given in Carnegie Lyceum last Thursday evening. The vocal numbers of the concert and the singing of them showed a wide range of styles, and revealed to complete satisfaction the Scherhey training. Here are the songs and arias sung:

Si mes vers avaient des ailes.....Hahn
Sing, Smile, Slumber.....Gounod
Miss Mary Jordan-Baker.
Pilgrim's Song.....Tchaikowsky
Serenade de Don Juan.....Tchaikowsky
John S. Holbrook.
Pilgrimage to Kevlaar.....B. O. Klein
Mrs. Louis Scherhey.
Gretchen am Spinnrad.....Schubert
One Spring Morning.....Nevin
Mrs. Paula Herzig.
Senta's Ballad from Flying Dutchman.....Wagner
Mrs. Dora Phillips.
Letzer Gruss.....Hermann Levi
Ich Wandre Nicht.....Schumann
Carl Schlegel.
Duet from Aida.....Verdi
Mrs. Phillips and Mrs. Scherhey.

The above music speaks for itself. Regarding the individual gifts of the singers there was much to commend. Miss Baker, who possesses a sweet, pure soprano voice, sang her songs charmingly, and to the Gounod song a delightful violin obligato was played by Miss Sophie Bondy. Mr. Holbrook has a most sympathetic baritone voice, and sang the Tchaikowsky numbers with much taste and above all temperament. Mrs. Herzig has a rare mezzo voice; one of those voices which moves the listener, and her songs were well suited to her voice, particularly the pathetic "Gretchen am Spinnrad."

THE MUSICAL COURIER has many times referred to the beautiful singing of Mrs. Louise Scherhey, and can only here repeat what has been previously reported. Her voice, a noble contralto, made the most of Mr. Klein's beautiful setting, "The Pilgrimage to Kevlaar," to Heine's touching poem. The composer played the accompaniment with authority, as might be expected of him. Mrs.

Phillips sang artistically as she always does. Mr. Schlegel's vibrant, manly baritone, should place him in the front rank of concert singers. Indeed, he has the temperament and physique for opera. The duet from "Aida" was beautifully sung. Miss Bondy accompanied for Mrs. Herzig, and Miss A. Zur Nieden accompanied for Miss Baker, Mr. Holbrook, Mr. Schlegel and Mrs. Phillips, and her assistance at the piano was sympathetic and thoroughly musical.

MILDENBERG'S PUPILS PLAY.—The third of Albert Mildenberg's criticism classes met on Wednesday at his Carnegie Hall studio.

The following works were performed by his pupils:

Sonata Tragica.....MacDowell
Miss Nina McKenna.
Rhapsodie No. 11.....Liszt
Miss Ray Berry.
At the Spring.....Joseffy
Etude.....Henselt
Miss Mabel Southard.
Phantasia.....Mendelssohn
Rustle of Spring.....Sinding
Charles Meehan.
Nocturne, F minor.....Chopin
Miss Ruby Walker.
Rigoletto Fantasia.....Liszt
Miss Anna Schmidt.
Sonata.....Schumann
Miss Therese Krech.
Barcarolle.....Rubinstein
Miss Ethel Weisert.
Prelude, Bourée, Gigue, English Suite.....Bach
Miss May Whitehouse.

Each pupil displayed individualism, taste and a carefully trained technic; these points are common to Mr. Mildenberg's pupils. He is already making arrangements to open his summer classes for out of town piano students, who are coming to New York city for the summer months for piano study.

Many teachers from the South and West take advantage of this summer course. The enlarged repertoire which they acquire, and the technical training which they get can only have a good effect in their teaching.

The Woman's Musical Club, Wheeling, W. Va., gave its first January recital on the 10th.

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MUSICAL PEOPLE

The next concert by the pupils of the Seminary Conservatory of Music, Troy, N. Y., will be held January 30.

With the assistance of Miss Florence Visanska, violinist, Miss Lillian J. Jeffreys, pianist, of Newark, N. J., gave a recital in Association Hall on the 13th.

John Q. Everson, organist and director of the Fourth Avenue Baptist Church, Pittsburg, Pa., has been invited to give two recitals in the Carnegie Music Hall some time in February.

Another pleasure in store for Wheeling, W. Va., will be the concert to be given February 6 by Stephen H. Leyshon, of Pittsburg, assisted by Mrs. Herbert M. Rihel-daffer.

The new choir of the North Reformed Church, Troy, N. Y., commenced its work last Sunday under the direction of Prof. Will E. Rogers, organist. The choir as now composed includes Miss S. Edna Lucas, soprano; Miss Frances Clearwater, contralto; George Allen, tenor, and George Douglass, baritone.

A large audience attended the Students' Ensemble recital at Fort Worth, Tex., on the 3d. Those who appeared were Miss Louise Trippet, Leon Moore, Harry Bell, Miss Marguerite Baker, Miss Nina Yeats, Mrs. R. Tipton, Misses Bessie Levy, Grace Stewart Potter, Steffins, Glitky, Embury, Talbert, Grace Walter and Irma Poindexter.

There will be placed in the steeple of the new St. Paul's Methodist Church, at Lincoln, Neb., in memory of William McKinley, a set of chimes manufactured in Troy, N. Y., costing \$6,000. The largest of the bells weighs 1 ton, and the others vary in weight from 125 pounds up. It has been decided that each day the bells will chime "Nearer, My God, to Thee."

Church choirs are not fixed quantities, and already there is talk of the changes to be made in some of the Newark, N. J., choirs on May 1 next, when contracts with many singers and organists expire. Paul Petry, baritone, who is now singing in the First Presbyterian Church in Elizabeth, has been engaged for the first quartet in Trinity Church, and will succeed Timothy M. Ward.

Mrs. E. M. Thresher gave a musical at Dayton, Ohio, January 4, informally inviting a few friends to listen to the violin playing of Arthur Judson. Mr. Judson conducts the orchestra, and teaches harmony and musical history with illustrations in the Conservatory of Music in Denison University. Mr. Judson was assisted by the accompaniment on the piano of Mrs. Charles F. Snyder.

Nearly 500 people attended the first meeting of the People's Choral Union in Masonic Hall, New Haven, Conn., on the 9th. The officers chosen were: President, Prof. William Lyon Phelps; vice-president, Prof. Benjamin Jepson; secretary, George D. Kellogg; treasurer, Miss Wurts; librarian, W. E. Warren; conductor, William E. Haesche; consulting committee, Mrs. F. C. Porter, Mrs. H. Grant Thompson, Miss Wurts, Mrs. Morrill.

On January 16 the Persian Garden Company gave a concert in Carnegie Music Hall, Allegheny, for the benefit of the library fund of the North Avenue Methodist Episcopal Sunday school. The company is composed of Miss Rachel B. Frease, soprano; Miss Winifred Reahard, contralto; Sam T. Beddoe, tenor; David T. Moore, baritone, and Miss Julia Parks, accompanist. The program consisted of the "Persian Garden" and solos by the members of the company.

The fourteenth free oratorio concert at Pilgrim Church, Worcester, Mass., on the 7th, under the direction of J. Vernon Butler, was an artistic success. The soloists in the oratorio were Miss Anna Bussert, soprano, of Brooklyn Memorial Church; Mme. Etta Burgess, contralto of Old South Church, Worcester; Edward Strong, tenor of Fifth Avenue Presbyterian Church, New York city; Dr. A. J. Harpin, basso of Pilgrim Church. The organist was Charles H. Grout, of Central Church, and Miss Ruth E. Nelson, of Pilgrim Church, was the pianist. There was a chorus of 125 voices.

The members of the First Baptist Church Association who took part in a recent concert at Rockland, Me., were Mrs. James Watts, Mrs. E. L. Cox, Mrs. Geo. D. Hayden, Mrs. V. A. Leach, Mrs. F. S. Sherman, Mrs. Kelley B. Crie, Miss Clara H. Hemingway, Mrs. Ada F. Mills, Miss

Mabel Pillsbury, Miss Mildred J. Clark, Miss Sarah M. Hall, Mrs. F. B. Miller, Mrs. A. B. Butler, Miss Elizabeth M. Perry, Miss Carrie K. Ingraham, Mrs. Eva Hatch, Miss Alice Fiske, Miss Harriet J. Wardwell, Miss Grace Harrington, A. W. Benner and V. A. Leach, A. B. Butler, E. A. Burpee, E. V. Pinkham and Kelley B. Crie. The officers of the First Baptist Choral Association are as follows: President, Mrs. F. B. Miller; vice-president, Mrs. L. H. Snow; secretary, Mrs. V. A. Leach; treasurer, Mrs. Kelley Crie; librarian, A. W. Benner; executive committee, Miss Sarah M. Hall, Mrs. M. P. Judkins, Miss Lucy F. Karl; director, Miss Hall; assistant director, Mrs. Ada F. Mills; pianist and organist, Harris S. Shaw.

BURMEISTER PUPILS' RECITAL.

RICHARD BURMEISTER gave the third of his morning musicales at his residence, 604 Park avenue, last Thursday. Six pupils appeared in the following interesting program:

Rondo Brillante in E flat major.....	Weber
Miss Ethelyn Harrison.	
Concerto in D minor (first movement).....	Mendelssohn
(With accompaniment of second piano.)	
Miss Eugenia Shaskan.	
Sonata in G major, op. 31 (first movement).....	Beethoven
Victoria Boshco.	
Concerto in A minor (first movement).....	Hummel
(With accompaniment of a second piano.)	
Ida Rothstein.	
Kamenoi Ostrow, No. 22.....	Rubinstein
Miss S. Yussim.	
Concerto in G major (first movement).....	Beethoven
Cadenza by Rubinstein.	
(With accompaniment of a second piano.)	
Miss Minnie Topping.	

When one looks over the field of piano pupils one cannot refrain from wondering what is ever to become of all the musical skill revealed through the fingers and wrists. Of the six young women (two of them are but girls) who played the above music last Thursday morning, three of them at least are already fitted for the concert stage, but they are wise in not making a public debut too soon. As teachers, several of these pupils are succeeding. Particularly Miss Topping, who played the first movement from the Beethoven Concerto in G major, and is making a good name in the Hill section of Brooklyn. When teaching is the aim of piano students, they deserve every encouragement, and there will always be room at the top for teachers trained in the Burmeister studio. Miss Topping is a good Beethoven player. The little Victoria Boshco is a remarkably gifted child. As she played at Mr. Burmeister's first recital in this series, a criticism of her performance was published at the time.

Miss Harrison gave a brilliant performance of the Weber Rondo, and Miss Shaskan, who followed her in a movement from the Mendelssohn Concerto in D minor, proved herself possessed of many excellent qualities. Ida Rothstein, another youthful performer, also displayed unusual talent, and Miss Yussim, in the beautiful "Kamenoi Ostrow," revealed both warmth and poetry in her playing. Mr. Burmeister accompanied at the second piano in the movements from the three concertos.

To-morrow morning (Thursday) George Falkenstein, a professional pupil of Mr. Burmeister, will give the entire program.

Miss Burt's Sight Singing Classes.

RECENTLY Miss Mary Fidelia Burt gave two exhibitions of sight singing, ear training and musical stenography at her studio in Carnegie Hall, illustrated by some of her young pupils, for Miss Burt thoroughly believes in showing the public practical demonstrations of what can be done.

The program consisted of reading at sight any pages chosen by the audience from Wagner's opera "Tristan and Isolde," and from the great oratorios; singing hymns in two parts, without any accompaniment whatever, the key-note only being given; difficult syncopated time, with one, two, three, four, six and nine notes to a beat, changing quickly from one rhythm to the other, recognizing major, minor and diminished triads and chords of the seventh. The marvelous ear training was shown by being able to write on the blackboard, from dictation, in Miss Burt's musical stenography, all this work, including two parts of a hymn chosen by the audience. To illustrate the purity of execution that seems to come as a natural consequence of this work, one young pupil, Miss Winifred Marshall, sang "Rejoice Greatly," from "The Messiah"; she and Miss Viva Anderson also sang a dainty Duet, by Caracciolo, both voices moving together most sympathetically in the runs and trills, the whole effect being very artistic.

HAARLEM PHILHARMONIC MUSICALE.

THE Haarlem Philharmonic Society gave the third morning musicale at the Waldorf-Astoria last Thursday, and the notable feature of the program was the singing of the tenor, Ellison van Hoose. So successful has this artist been this season that his friends have made his name the topic of much animated discussion. It is universally agreed that van Hoose richly deserves his success, for not only does he sing beautifully, but much of his training was gained in this country. The audience of richly attired women assembled in the Astor Gallery greeted the tenor very cordially, and although it is unusual to exact an encore after a long group of songs, the Haarlem Philharmonic audience demanded an extra song from the tenor.

The program for the morning was opened by Mr. van Hoose with the "Salut d'Meure," from "Faust." The group of songs which Mr. van Hoose sang next were: "O Come With Me in the Summertime," Van der Stucken; "Songs My Mother Taught Me," Dvorak; "Oh, for a Day of Spring," Andrews; "The Clown's Serenade," Luckstone. After Luckstone's characteristic song, Mr. van Hoose sang a pretty Irish love song by Miss Lang. Mme. Isabelle Bouton, mezzo soprano, was the other vocalist of the morning. Her agreeable and sympathetic voice was heard with pleasure in songs by Franz, "Im Herbst" and "Marie," and in the "Page's Serenade," from Gounod's "Romeo and Juliet"; Chadwick's "Nocturne," and a Lullaby by Hans-com. Miss Martina Johnstone played several violin solos. The musicale was closed with the duet, "Home to Our Mountains," from Verdi's "Trovatore," which was delightfully sung by Madame Bouton and Mr. van Hoose. Emile Levy, the accompanist, played excellently, as he always does. An elaborate breakfast, attended by several hundred women, followed the musicale.

Becker's Morning Musicales.

GUSTAV L. BECKER'S morning musicales opened their seventh season on Saturday at his home, 1 West 104th street, when the following numbers were given: Duo for two pianos, Rheinberger, first movement; Melody, Lorenz; Sonata, for Violin and Piano, Padewski, first movement; Adagio in B minor, Mozart; Sonata, op. 14, No. 3, Beethoven; Prelude (No. 13), Chopin; "Chanson Sans Paroles," Tchaikowsky; Violin Solos, Romanza, Ries, and Spanish Dance, Sarasate; "Air de Ballet," Moszkowski; Impromptu on a Theme from Schumann's "Manfred," Reinecke (two pianos). The assisting artist was Miss Gertrude Potwin, violinist, a pupil of the Berlin Hochschule, whose playing was noticeable for its sonorous tone and broad interpretation. Mr. Becker's piano pupils presented their numbers with gratifying success, the most attractive being the fine performance of the "Manfred" Impromptu, by Miss Johanna Reidenbach and Miss Adele Becker. The playing of the pupils was marked throughout the program by judicious shading.

During the morning the announcement was made that there would be this season a series of special programs given each by one pupil, with the assistance of singers or violinists. There are to be but two or three "lecture musicales," as they have been given for the past six years, and the subjects of these are to be chosen from requests made by those who attend these affairs. The music lasted from 10:30 to 12, and was followed by a half hour's informal reception, at which refreshments were served.

FREDERIC MARTIN, BOSTON.—At the song and violin recital given at Wellesley College on Monday evening, January 13, Frederic Martin, bass, sang in the tenor and bass duet "Passage Bird's Farewell" (op. 14, No. 1), by Eugen Hildach, and for solos:

Aria, Infelice (from Ernani).....	Verdi
Dreams.....	Von Flietz
Resignation.....	Von Flietz
Serenade.....	Tschaikowsky
Lungi dal Caro Bene.....	Secchi
Oh, Let Night Speak of Me.....	Chadwick
The Pretty Creature.....	Storace
The Sweetest Flower.....	Van der Stucken

LUCILLE JONES.—Miss Lucille Jones, a pupil of Miss Grace G. Gardner, is meeting with great success in Cleveland, Ohio, where she is the soprano soloist of one of the leading churches. Many other pupils of Miss Gardner are equally successful, some in grand, others in comic opera. Her beautifully appointed studio at 36 West Twenty-fifth street is a busy one, indeed.

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CINCINNATI, January 18, 1902.

NE of the musical events of the present week was the first of a cosmopolitan series of three evenings given in the Recital Hall of the Conservatory of Music, on Thursday evening, January 16, by Theodor Bohlmann, Pier A. Tirindelli and Michael Brand. They are to be devoted to the performance of trios for piano, violin and violoncello, selected from the different schools of various nations. The entire presentation is mainly owing to the enterprise and taste of Mr. Bohlmann, who for many years in the past each season has offered to the musical élite some genuine novelties. The first evening was devoted to the German, French and Spanish composers, and offered the following program:

Trio, D major, op. 70, No. 1.....Van Beethoven
Trio (No. 2), F major, op. 72.....Godard
From Trois pièces originales dans le genre espagnol—

Habanera, D minor—24.....Arbós
Seguidillas gitanas, E minor—38.....Arbós

I am very sure it will be conceded that the contrasts in this program are of a decided if not startling character. Just think of the leap from Beethoven to Godard and from Godard, who is at least tolerably French, to a present exponent of the Spanish school in the luxurious and tangible coloring of Spanish dances! But the fascinating interest in such a presentation of music genre cannot be denied. It seemed to me that on account of this very variegated nature—this difference of mood and style and subject—the music was all the more difficult to perform. But each one of the three numbers had been carefully and thoroughly studied, and the result was of a highly artistic character. The Beethoven Trio was played with closest attention to finish and the inner thought. I never heard a more satisfactory ensemble than was attained in the Largo. It seemed to be a perfect assimilation of thought and expression. Mr. Bohlmann played with his usual breadth, clearness and grasp. The Godard Trio is a work that thematically is well worked out, but it lacks unity of purpose and consecutiveness of thought. The third movement, Vivace, is full of dramatic spirit. An admirable knowledge of the use of coloratura is displayed.

Mr. Tirindelli played almost beyond himself, with much warmth, incisiveness and musical intensity. There are few violinists who are better balanced than he is—and the musician, broad and intelligent, appears foremost in everything he does. The clearness with which he played the runs in the Allegro Vivace of the Godard Trio was convincing.

Michael Brand at the 'cello was on the same high level of art, playing with rare musicianly insight and repose.

The second evening of this cosmopolitan series will be devoted to the Italian, Russian and Bohemian composers; the third evening to the Scandinavian, British and American composers.

The first concert of the College of Music orchestra and chorus was given on Friday evening, January 17, in the Odeon. Program was:

Suite Ancienne—
Sarabande de Tancrede.....Campra
Marche, La Caravane.....Gretzy

Menuet, Berenice.....Händel
Tambourin, Denis le Tyran.....Gretzy
The College Orchestra.
Motet, He That Soweth in Sorrow.....Kuhlenkamp
Miss Kathryn Gibbons, the College Chorus and Orchestra.
Concertante, for four solo violins.....Maurer
Mrs. Gisela Weber, Miss Bertha Roth, Messrs. Ralph Wetmore and Frederic Gerard and the College Orchestra.
Echoes of Moravia.....Dvorák
Miss Mabel Flinn and Miss Elsie Louise Bernard, the College Orchestra and Chorus.
Capriccio Brillante, in B minor.....Mendelssohn
Nicholas Holmes and the College Orchestra.
Aria, Bel Raggio, from Semiramide.....Rossini
Miss Theresa Abraham and the College Orchestra.
Air.....Grieg
Gavotte.....Grieg
The College Orchestra.
Come, Sisters, Come.....Mackenzie
The College Orchestra and Chorus.

No better compliment can be paid this orchestra of students than that, if it is a "little" orchestra, it compares favorably in many respects with the greater organization of the Symphony forces. In point of perfect co-operation with each other and unity of purpose the college orchestra need not yield one jot to the other. Such playing as was in evidence proves more than anything else that in a permanent orchestra centres the musical life of any community. The college orchestra is but the outcome and at the same time the feeder of the Symphony Orchestra, and the results for these several years have been directed by the hands of a master—Mr. Van der Stucken. In listening to their playing one could not resist the impression that the symphony and college forces were intertwined with each other, and made up together a consistent and harmonious whole.

In the first number the Händel Minuet was particularly well played, with cohesiveness and rhythmic precision. The principal orchestral number was an interesting concertante for four solo violins, the soloists being Mrs. Gisela Weber, Miss Bertha Roth, Ralph Wetmore and Frederic Gerard. The work has three movements, which in their instrumental treatment display much ingenuity and musical form. The last movement is marked for its rhythmical clearness and is full of spirit. In it occurs a solo passage for the four violins which by way of a cadenza was beautifully played. The blending of tone in the four solo instruments was remarkable, and not one asserted itself more prominently than the other in what was a uniformly well sustained ensemble with the orchestra.

The college chorus stood its test in the "Echoes of Moravia," by Dvorák, to a splendid triumph of success. The tone production was at all times intensely musical—the expression of the subtlest character—and the coloring as well as shading poetic to a picture. There was good blending and artistic sense in the voices of Miss Mabel Flinn and Miss Elsie Louise Bernard, who sang the solos of this cantata. One of the most enjoyable numbers was the motet, "He That Soweth In Sorrow," by Kuhlenkamp, in which Miss Kathryn Gibbons sang the solos. She has a soprano voice of musical quality that is well shaded and under good control.

The vocal surprise came in Miss Therese Abraham, who sang "Bel Raggio" with a clearness of phrasing and artistic poise that can only be denominated in her as wonderful progress—and brings her before the public as a singer of fine ability.

Another surprise came instrumentally in the piano playing of a blind youth—Nichol Holmes—who was heard with orchestra in the "Capriccio Brillante" of Mendelssohn. Even though there was a slight break at the close, caused by nervousness, it showed how much can be accomplished by assiduity under the most adverse circumstances.

Miss Abraham is a pupil of Mrs. Emma Dexter, of the College of Music faculty, and an example of what can be done by the application of the "good old Italian method."

Those who heard Mrs. Dexter in the zenith of her powers have remarked a very decided similarity in the two voices.

The College Orchestra is composed of the following members:

First Violins—David Abramowitz, Rein Dyksterhuis, Henry Eich, Edna Freiberg, Frederic Gerard, Olive Kiler, George Hammer, Bertha Roth, Mrs. Gisela L. Weber, Ralph Wetmore.
Second Violins—Gus. A. Frenzel, G. Hagedorn, Theodore Hahn, Jr., Edward Hill, Oscar Schath, J. Alfred Schehl, Charles Scheuerman, Willanna Smith, Charles Wagner.
Violas—Michael Brand, Jr., August Meinhardt, Walter Stuempfle.
'Cellos—Fritz C. Mayer, Jr., Harry Schnicke.
Flutes—Phil. Goldman, Louis Hahn.
Basses—Fred Lutz, William Blitz.
Cornet—Carl Palis.
Clarinet—Edwin Schath, A. Woest.
Horns—Erwin Bellstedt, Otto Schrickel.
Baritone—H. Woest.
Trombone—Achmet Kuehn.
Timpani—Arthur Weiss.

The College Chorus:

Sopranos—Lulu Albert, Blanche Beiter, Gertrude Busz, Isabel Birney, Emma Bartimus, Millie Brand, Catherine Bowdie, Emma Bitter, Antoinette Boehning, Florence Curi, Lena Colton, Mary Chapman, Nellie Carroll, Lucy Desha, Clara Dickelman, Margaret Davis, Elizabeth Dexter, Gertrude Dalton, Belle Einstein, Mabel Flinn, Blanche Fredin, Martha Foltz, Edith Foerster, Kathryn Gibbons, Nellie E. Griffin, Elsie Gunklach, Irma Hayes, Flora Halstrick, Ethel Hopper, Nellie B. Kelsey, Mrs. Tillie Kraus, Erna Lotze, Ida M. Lahke, Clara Lohmann, Ethel E. Lewis, Mary Michel, Anna Marx, Jessie Mischler, Bertha Poling, Anna Platz, Margaret Porter, A. Merrill Proctor, Carrie Riedinger, Ollie Robertson, Lillian Sutton, Amelia Schreiner, Monica Sutkamp, Martha Seyring, Sophie Sprigg, Anne Squire, Nellie Smith, Nora Stratemeyer, Emma Strubbe, Rebekah Wade, Louise Werner.
Alto—Mary L. Akels, Johanna Arand, Emma Beiser, Elsie Louise Bernard, Grace Burgess, Edna Burgess, Beatrice Byers, Stella Cain, Dora Dieckmann, Mary Fleming, Bertha Foster, Amelia Hoffmann, Mrs. Edward Hess, Luella Henry, Elsie Haas, Maud Harrell, Agnes Hochstetter, Katherine B. Hirst, Charlotte Lincoln, Martina Laird, Agnes Mahler, Grace McConaha, Anna L. Martin, Evalin May Norris, Mrs. W. T. Porter, Emma Pumphrey, Dora A. Pister, Leliose Poliquin, Clara Plaut, Mayme Podesta, Alvina Sievers, Emma Sleet, Ruth Shoemaker, Helen Tenbush, Alice Winspear, Bertha Wolf, Mrs. G. Wolf, Louise Werner, Mrs. Mae Wiley, Ada Zeller.

In connection with a faculty recital of the Oscar J. Ehrsgott Vocal School, Asa Howard Geeding, baritone, was heard to splendid advantage in College Hall on Tuesday evening, January 14. He was assisted by Mrs. Blanche Berndt Mehaffey, soprano, and Miss Caroline D. Parks, pianist, in the following program:

Polonaise, C minor.....Chopin
Miss Parke.
Hymn of Praise.....Beethoven
Her Portrait.....Schubert
By the Sea.....Schubert
The Double.....Schubert
Mr. Geeding.
Love's Rapture.....Korthener
Mrs. Mehaffey.
Allah.....Chadwick
Dear Love.....Chadwick
Oh, Let Night Speak of Me.....Chadwick
Sentai Ballad (Flying Dutchman).....Wagner
Miss Parke.
Summer Night.....Schumann
I Chide Thee Not.....Schumann
Thou Art Like a Tender Flower.....Schumann
Wanderer's Song.....Schumann
Mr. Geeding.
Delight.....Luckstone
Mrs. Mehaffey.
Oh, Press Thy Cheek Against Mine Own, Marie.....Jensen
Rolling in Foaming Billows (Creation).....Haydn
Mr. Geeding.

Mr. Geeding is a baritone of quality whose work is already speaking for itself in many parts of the country. Back of his voice of resonant power lies the charm of natural intelligence and education J. A. HOMAN.

RICHARD BURMEISTER, SOLOIST.—At the regular Saturday concert this week of the Philadelphia Symphony Orchestra, Fritz Scheel director, Richard Burmeister, the pianist, will be the soloist.

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MUSIC IN BROOKLYN.

Bauer Creates a Furore with Liszt's "Dance of Death."

BEFORE the act which consolidated these cities by the sea Brooklyn enjoyed some independence as a municipality, and occasionally in those golden days many things in the dramatic and musical world were seen and heard in Brooklyn before they were presented in New York. The very wealthy Brooklynites (according to the World Almanac the Borough of Brooklyn has ninety-one millionaires) started in long ago to cross over to New York (now Borough of Manhattan), when they wished to spend money freely, and this applies particularly to the opera and high class concerts and recitals. But the great mass of well to do families seemed content with the musical and dramatic entertainments given in Brooklyn, and as a rule supported them generously. However, when Brooklyn became a borough, many of these good people attempted to follow the fashion set by their wealthier neighbors, but the discomforts attending a trip to Manhattan by night proved too many for those who owned no carriage and to whom time means so much, and therefore the reaction is coming, and coming fast. Despite the fact that Brooklyn has lost its independence as a city, it remains in the matter of population, transportation and educational advantages one of the great cities of the world. Earlier in the season THE MUSICAL COURIER announced the revival of interest in the concerts by the Boston Symphony Orchestra, under the joint auspices of the Brooklyn Institute and the Brooklyn Philharmonic Society.

The concerts this season have attracted large audiences, and were it not for a few unoccupied seats in the upper part of the Academy of Music, it might truthfully be stated that the entire house for the season has been sold out. When we take into account that the Boston Symphony Orchestra gives two concerts in Manhattan in the same week in which the band plays in Brooklyn, the success of the Brooklyn concerts is surprising, because many Brooklynites attend the concerts given in Carnegie Hall. It is usual for the program played at the Brooklyn concert to be made up of the music performed at the Manhattan concerts, and invariably the soloist at the concert in Carnegie Hall on Thursday night plays the same work in Brooklyn on Friday night. This time, however, the soloist, Harold Bauer, elected to play something different in Brooklyn, and to the very great delight of many musicians he played two unfamiliar compositions, an "Allegro Appassionata," by Schumann, and the uncanny "Todtentanz," by Liszt. With the latter, the pianist created a furore. Some claim that this is the first performance of Liszt's "Dance of Death" in Greater New York, but, as we suggested last week, it is never safe to make such claims. This strongly weird composition is in the repertory of d'Albert and Stavenhagen, and both of these pianists have visited this country.

Liszt's "Dance of Death" resembles in name only the later and more familiar "Danse Macabre," by Saint-Saëns. The ideas which inspired both composers were apparently very different. Let Philip Hale's descriptive analysis explain how Liszt came to write his "Dance of Death":

"Liszt was thrilled by a fresco in the Campo Santo of Pisa, when he sojourned there in 1838-39. This fresco, 'The Triumph of Death,' was for many years attributed to a Florentine, Andrea Orcagna, or l'Arcagnolo (1308? 1368?), but some insist that it was painted by Pietro and Ambrugio Lorenzetti.

"The right of this fantastical fresco portrays a group of

men and women, who, with dogs and falcons, appear to be back from the chase, or they may be sitting in Boccaccio's garden. They are sumptuously dressed. A minstrel and a damsel sing to them, while cupids flutter about and wave torches. But Death flies swiftly toward them, a fearsome woman, with hair streaming wildly, with clawed hands. She is bat-winged, and her clothing is stiff with wire. She swings a scythe, eager to end the delight and joy of the world. Corpses lie in a heap at her feet—corpses of kings, queens, cardinals, warriors, the great ones of the earth, whose souls, in the shape of new-born babes, rise out of them. 'Angels like gay butterflies' are ready to receive the righteous, who fold their hands in prayer; demons welcome the damned, who shrink back with horror. The devils, who are as beasts of prey or loathsome reptiles, fight for souls; the angels rise to heaven with the saved; the demons drag their victims to a burning mountain and throw them into the flames. And next this heap of corpses is a crowd of beggars, cripples, miserable ones, who beg Death to end their woe; but they do not interest her. A rock separates this scene from another, the chase. Gallant lords and noble dames are on horseback, and hunters with dogs and falcons follow in their train. They come upon three open graves, in which lie three princes in different stages of decay. An aged monk on crutches, possibly the Saint Macarius, points to this *memento mori*. They talk gayly, although one of them holds his nose. Only one of the party, a woman, rests her head on her hand and shows a sorrowful face. On mountain heights above are hermits, who have reached through abstinence and meditation the highest state of human existence. One milks a doe while squirrels play about him; another sits and reads; a third looks down into the valley that is rank with death. And, according to tradition, the faces in this fresco are portraits of the painter's contemporaries. Eastlake suggests that Death is here personified as a woman in accordance with the characterization in Petrarch's 'Triumph of Death.'"

Continuing, Mr. Hale writes: "Liszt was curiously anxious about the piece in 1864. He wrote von Bülow that he did not understand how any publisher, 'living or wishing to live,' could be persuaded to publish it. He wrote again from Rome, December 9: 'As for the "Danse Macabre," I think, for the sake of clearness, the title should be lengthened by adding these words: "Paraphrase de la Danse des Morts. Dies irae." I told you lately that I had written Siegel in answer to his demand for a second edition of the "Danse Macabre" for piano solo. I'll willingly write some pages of notes necessary for this, when he returns the score; and, when I send them to him, I shall add the dedication, which should be on a separate page. You are too "separate" a man to have your name mixed up with the title. * * * The idea of producing the "Danse Macabre" for the first time at Bâle is eminently judicious. If there should be a fiasco, we can attribute it to Holbein, who has corrupted the public taste. Then we can begin again somewhere else—at Paris, if you like.'"

"Bülow's fondness for the piece was not merely for a season. In 1872 he proposed that he should play it in a concert at Weimar devoted to Liszt's works and led by the composer. In an article dated by him 'Birmingham, England, November 26, 1878,' and published in the *Signal* (Leipzig), he speaks of concerts in London and one given at the Music Academy for the Blind at Upper Norwood, and dwells upon a brilliant performance by Hartvigson of Liszt's 'Dance of Death' for piano and orchestra, 'Variations on the old "Dies irae" as it is still sung in all the churches of France.' He also speaks of the 'stormy applause,' and how he himself was not so successful when he played the 'dangerous' work some years before at Hamburg and The Hague; yet he rejoices that

another has been more fortunate in bringing honor to Liszt."

As THE MUSICAL COURIER stated last week Liszt's "Dance of Death" is to be had in three forms, for one piano, an arrangement for two pianos and another for piano and orchestra. It was the most elaborate form of the work for piano and orchestra which was played last Friday night. Harold Bauer, who has been described as a great intellectual pianist, revealed in his performance of Liszt's highly interesting but gruesome work that he is a great emotional pianist as well. Indeed, it seemed when he played those astonishing runs, as if a thousand demons had suddenly walked in upon the stage. The very atmosphere was charged with the unearthly and mysterious. Played with the lights turned low, many people could not have stood the sensations awakened by the performance. It was a wonderful performance, too, on the musical side. The flawless and beautiful technic of the pianist enabled him to thrill the audience again and again. Such fingers, such wrists, such understanding, and with it all no trace of affectation or mannerisms. The orchestral accompaniment under Mr. Gericke's baton, was marvelous, too, in a way, because for once the playing was stirring. It had to be so in order to keep up with Liszt's score and Bauer at the piano.

Schumann has written many more "passionate" compositions than this "Allegro Appassionata." Nevertheless, the work was worth hearing, especially as Bauer and the orchestra played it. Philip Hale in his program notes refers to two performances in this country of the Schumann work—B. J. Lang, at a concert of the Harvard Musical Association, February 6, 1873, and H. G. Tucker, at a symphony concert in Boston in 1887. The work was written in 1849. Mr. Bauer received many hearty recalls after both his numbers. The orchestral works played at the concert were those heard at the concert in Carnegie Hall, the Overture to "Der Freischütz," Schubert's "Unfinished Symphony" in B minor, and the "Minuet," "Dance of the Sylphs," and "Rakoczy March," from Berlioz's "Damnation of Faust." A review of the New York concert will be found on another page of this number of THE MUSICAL COURIER.

Prospect Heights Choral Society Concert.

The Prospect Heights Choral Society, of which H. E. H. Benedict is conductor, gave its first concert of this the sixth season at the First Reformed Church, corner of Carroll street and Seventh avenue. An excellent program was given, and the society was assisted by Miss Mary Louise Clary, contralto, and John Cheshire, harpist, as soloists of the evening. When concerts are given in a church it is well to discriminate in the matter of the music, and this Mr. Benedict certainly did, as may be seen from these numbers:

The Mermaid (Die Wasserfee).....	Josef Rheinberger
(Words by H. Lingg.)	
Prospect Heights Choral Society.	
Evening Star (Tannhäuser).....	Wagner
Spanish Dance.....	Cheshire
John Cheshire.	
Soprano solo and chorus, Hark! the Vesper Hymn Is Stealing.....	John Stevenson
(Words by Thomas Moore.)	
Solo by Miss M. E. S. Hannah.	
Aria, with harp, O Mio Fernando (La Favorita).....	Donizetti
Mary Louise Clary,	
Far Away.....	T. R. G. José
Prospect Heights Choral Society.	
Lullaby.....	Cheshire
Spring Song.....	Mendelssohn
John Cheshire.	
Lillian.....	S. P. Waddington
(Words by Tennyson.)	
Prospect Heights Choral Society.	
Spring Song.....	
My Heart at Thy Sweet Voice (Samson and Delilah).....	Saint-Saëns
Mary Louise Clary.	
Daybreak.....	Eaton Fanning
(Words by Longfellow.)	
Prospect Heights Choral Society.	

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123 WEST 80th STREET, NEW YORK.

Miss Clary's beautiful voice proved a revelation to many in the audience, and about her singing and style there was much to commend. It is always a source of wonder when one hears such a voice and such singing at private concerts such as those given by this society. The members of the music committee, as well as the conductor, are entitled to congratulations for securing such artists as Miss Clary and Mr. Cheshire. Mr. Benedict also deserves a vote of thanks for making his program short. As extra numbers Miss Clary sang Vincent Wallace's setting for "Sweet and Low" and "Divine Redeemer." In his solos and his accompanying Mr. Cheshire played charmingly, if we may apply such a word to a man and a veteran. The choral society sang excellently. The officers, board of directors and committees of the society are:

Lewis Luckenbach, president; Miss Lillian P. Fales, vice-president; Miss M. E. S. Hannah, second vice-president; Charles H. Potter, treasurer; W. C. Nelson, secretary; F. E. Hurst, librarian.

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House Committee—H. J. Brainerd, chairman; F. M. Towl, W. W. Walsh, J. R. Crum.

Printing Committee—E. W. Oliver, chairman; Frank L. Platt, J. W. Jones.

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The active membership includes Miss M. E. Acker, Mrs. Edith B. Bailey, Miss E. M. Bennett, Miss M. J. Bowman, Mrs. Grace Britten, Miss G. F. Brown, Mrs. A. Busch, Miss Lillian P. Fales, Miss Irene L. DeForest, Miss B. G. Hall, Miss M. E. S. Hannah, Miss E. Heiley, Mrs. A. L. Jacobson, Mrs. Elmer E. Johnson, Miss E. Keller, Mrs. C. B. Lawrence, Miss Elsa M. Lathan, Miss F. McIntyre, Mrs. G. DeF. McKrell, Miss E. J. Nelson, Mrs. A. H. Polhemus, Mrs. Charles H. Potter, Mrs. J. T. Rafferty, Miss D. Rasmussen, Miss Freda Ritter, Mrs. K. Selmer, Miss Alice Senior, Miss Mabel Smith, Miss Helen D. Somers, Miss Pauline G. Somers, Miss M. A. Taylor, Miss C. P. Walsh, Miss L. E. Welch, Robert B. Baird, A. Theo. Barnes, Percy F. Burton, Eugene A. Davis, M. A. Fowler, Edward A. Hall, P. A. Hall, Eldin B. Hayden, Owen R. Hughes, Charles W. Hunt, F. E. Hurst, J. W. Jones, H. E. Kinkel, J. Henry Knebel, Charles Kreinbrink, H. K. Landis, E. R. Laselle, C. G. Morse, Robert Nelson, W. C. Nelson, E. W. Oliver, Eugene A. Perrin, C. E. Peterson, F. L. Platt, Charles H. Potter, W. C. Scott, W. H. Spencer, W. St. C. Wernig, G. F. Wierper and Milnor Wiley.

The patronesses of the concert were Mesdames Jacob M. Bergen, H. J. Brainerd, August Dreyer, Silas B. Dutcher, Julian D. Fairchild, James M. Farrar, William A. Hall, Ellison Hillyer, Thomas J. Hurley, Elijah R. Kennedy, Edward Luckenbach, Lewis Luckenbach, Alfred DeWitt Mason, Charles W. Osborne, Robert A. Pinkerton, Oscar G. Rafferty, George W. Shiebler, F. M. Towl, A. Vanderneken, W. W. Walsh, Jesse C. Woodhull, Milnor Wiley and Charles T. Young.

Rheinberger Memorial Concert.

A quartet, a quintet, songs and piano duet, by Josef Rheinberger were played at the last Tonkünstler meeting in Brooklyn in memory of the composer, who died in Germany last November. Josef Weiss and William H. Barber gave a fine performance of the duet for two pianos in A minor, op. 15. Mrs. Alexander Rihm, soprano, and Herman F. Dietmann, baritone, sang most sympathetic-

ally three duets, "Nun wird es still," "Abschied" and "Am Kamin." Louis V. Saar played the piano part in the Quintet in C major, op. 114, and associated with him in the performance of this well written composition were Henry Schradieck, first violin; Ludwig Marum, second violin; Carl Hauser, viola, and Arthur Laser, 'cello. These artists gave a smooth and worthy performance. A social hour, rather several social hours, followed the music. The Brooklyn meetings of the Tonkünstler Society are held at the Argyle on Pierrepont street.

Musical Picture Classes.

Henry Holden Huss gave the first of a series of fascinating picture lessons in the music studio of the Misses Crawford's School on Joralemon street last Saturday afternoon. In the circular sent out it is announced that pupils will be invited by the lecturer to take turns in playing, and the pieces, no matter how simple, will be critically reviewed by Mr. Huss, not neglecting the purely aesthetic side of the compositions. Anecdotes of the lives of the composers under discussion, in some cases the special circumstances under which the pieces were composed, will be given, accompanied by questions and hints, which stimulate the children's imaginative faculty, thus leading them step by step to understand the tone language. The date of the next class recital is February 8. The patronesses of the series include the following residents of Brooklyn: Mrs. William Mason, Mrs. W. Ambrose Taylor, Miss Mary E. Stillman, Mrs. Joseph L. Stillman, Mrs. Joseph H. Sutphen, Miss Helen L. Denny, Mrs. Francis H. Southwick, the Misses Dow, Mrs. Charles Whitney, Mrs. Ernest H. Jackson, Dr. and Mrs. Truman J. Backus, Mrs. John Johnson, Mrs. Alfred T. White, Mrs. Carl H. DeSilver, Mrs. Francis L. Hine, Mrs. Arthur White, Mrs. Edward Arnold, Mrs. George H. Coutts, Mrs. W. K. Wilson, Mrs. William P. Mason, Hon. and Mrs. St. Clair McKelway, Mr. and Mrs. Sidney V. Lowell, Mrs. John Lewis, Mrs. F. B. Candler, Mrs. Richard Dodge, Mrs. Wm. B. Dudley, Mrs. Charles A. Moore and Mrs. Henry E. Ide.

This evening (Wednesday) there will be a recital in Wissner Hall by pupils of Alexander Rihm and Henry Schradieck.

Miss Rebecca MacKenzie, a charming young soprano, will give a song recital in Memorial Hall, Tuesday evening, January 28. She will be assisted at the piano by Mrs. Ohrstrom-Renard in the following interesting program:

To the Queen of My Heart.....Agatha Backer Grondahl
Eventide.....Agatha Backer Grondahl
Songs My Mother Taught Me.....Dvorak
Dorf des Falken Schwingen.....Dvorak
Danza danza fanciulla gentile.....Durante (1684-1755)
Se tu m'ami, se sospiri.....Pergolesi (1710-1736)
Eclogue.....Delibes
Sans amour.....Chaminade
Ouvre tes yeux bleus.....Massenet
I Attempt from Love Sickness to Fly (old English).....Purcell
It was a Lover and His Lass (old English).....Morley
Lady Ann Bothwell's Lament.....Old Scotch from seventeenth century
When the Kye Comes Home.....Old Scotch from seventeenth century
Will Ye No Come Back Again.....Jacobite
Aus meinen grossen Schmerzen.....Franz
With Thy Rosy Lips, My Maiden.....Franz
Es blinkt der Thau.....Rubinstein
Good Night.....Rubinstein

Dudley Buck and the Apollo Club.

It is expected that Dudley Buck will conduct the next concert of the Brooklyn Apollo Club on February 11. His resignation as organist and choirmaster from the Church of the Holy Trinity has not surprised the friends of the organist-composer. The rumors about Mr. Buck's illness and the foolish tales of his failing eyesight were discredited by the writer at the time, and now that the "cat is out of the bag" everybody knows that Mr. Buck is in the enjoyment of vigorous health. Mr. Buck has held the position of organist and choirmaster at Holy Trinity

Church for a quarter of a century, and his resignation announced last week is the result of a disagreement between the organist, the rector of the church and the music committee regarding the music. Mr. Buck desires elaborate programs, whereas the rector, Dr. McConnell, who came to Brooklyn from Philadelphia, prefers simple music at the services, and it would appear that the committee sustains the rector. This is rather disheartening. The late Rev. Dr. Charles Henry Hall, for many years rector of Holy Trinity, was a warm friend of Mr. Buck, and during all the years of Dr. Hall's rectorate such a thing as interfering with the music would hardly have been possible at conservative Holy Trinity. Having had sole control of the music and the choir, Mr. Buck could not abide any dictation, and thus he took "a vacation" to think things over, and having thought them over, he sent in his letter of resignation. Mr. Buck is only in his prime, and there ought to be some eager to secure his services.

Success of a J. Jerome Hayes Pupil.

HEATHE GREGORY, a pupil of J. Jerome Hayes, of 40 West Twenty-eighth street, New York, who is now singing with the Nevada Company, is meeting with continued success.

Following are a few of his press notices:

Heathe Gregory, the only American in the company, is a young basso, a protégé of the famous conductor Mancinelli. His first number was Flegier's "Le Cor," and in the second part of the program he sang Mersich's "Im Walde," and Alling's "When Love Is Done." Although a young artist, Mr. Gregory has a deep and powerful voice, which is singularly sympathetic, clear and sweet, and the singer has it under splendid control. His selections pleased, and the audience gave him the applause his numbers deserved.—Worcester Telegram.

Heathe Gregory, bass, offered a genuine treat. His voice is keyed low, free at times like a baritone, and its rich, full notes were magnificent. His voice has a remarkably wide range and he sang in good taste.—Portland Press.

Of the assisting company, Heathe Gregory, bass, gave the most satisfaction. His voice has a remarkably wide range and he sang in good taste. Two of his numbers were by Arthur Foote, and the composer played the accompaniments.—Boston Post.

The young American basso, Heathe Gregory, has a magnificent voice, sweet and resonant, and gives promise of achieving great success in his profession. He sings easily, his tones, even in the upper register, are not forced, and his lower notes are unusually rich and vibrant. He sang two songs by Arthur Foote, who played the accompaniments; an encore number and, earlier in the evening, a piece by Flegier. For so young an artist Mr. Gregory showed great skill in controlling his voice and his whole performance was thoroughly enjoyable and richly deserved the favor shown him.—Boston Globe.

HANCHETT'S INTERPRETATION CLASSES.—Dr. Henry G. Hanchett's interpretation class last Thursday took up Bach's first Prelude and Fugue, from the "Clavichord"; Grieg's "Cradle Song," and Liszt's "Rigoletto Paraphrase." The analysis and discussion brought out a number of historical points with regard to Bach and his work, particularly as to the notable differences in the text of the preludes in different editions. The poetical conception underlying the "Cradle Song" was a very different matter to some of the class from what others thought it, and a discussion of the force and treatment of syncopation grew out of the various playings, and was most profitable. Hardly sufficient time remained for a thorough examination of the bravura piece, yet the consideration of the methods of imitating vocal tones at the piano was perhaps the most helpful and widely applicable lesson of the meeting. The next session of the class will occur on Thursday, February 6, after Dr. Hanchett shall have returned from his Western and Southern tour.

GABRILOWITSCH IN PARIS.—Last Sunday, at the Colonne concert in Paris, Ossip Gabrilowitsch played the Chopin E minor Concerto. He will play at the Salle Erard, Paris, on January 25, January 30 and February 4.

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THE BERTHOOLD,
128 MARYLAND AVENUE, S. W.,
WASHINGTON, January 19, 1902.

NEWSPAPER CRITICISM AND MUSICAL STATUS.

ONE of the first things a musical stranger observes after a short stay in Washington is the flippancy with which the subject of music is treated by our daily press, and the almost crude and elementary stage of development which has been reached by the Washington daily newspapers in the matter of musical criticism. There have been many expressions of discontent and disapproval with the policy which has in the past been usually followed by the editors of our large Washington newspapers in their dealings with musical affairs.

Many of our best musicians strongly disapprove of the manner in which the weekly columns of our Washington papers are edited. The writers of these columns know good music and good performances from bad music and bad performances, but they are compelled by their superiors in nearly all cases to write only favorable notices. Hence we have the ridiculous spectacle of paragraph upon paragraph of praise and commendation of local musicians, the good ones and poor ones alike, with no discrimination.

One has only to glance at the weekly musical columns published in the New York Tribune, the New York Times or the Evening Post to see how far our Washington papers fall short in this particular. In these New York papers no mention is made of the fact that some vocal quack who hasn't the first idea of the rudiments of the subject he teaches is going to form a new vocal club.

Instead of this the subject of music is treated in a general way. In the Tribune new musical works are discussed; in the Times there will be an essay on some feature of musical education, and in the Evening Post one will find an interesting column dealing mostly with music itself and current musical literature.

In our Washington papers there is nothing of this kind to be found. Instead of matters of musical moment we find here notices telling many nothings about many nobodies. No one would object to reading personal notices about the really deserving musicians in Washington, but columns of flattery and adulation, in which no discrimination is made between the just and the unjust, and where equal praise is bestowed upon the musician of high rank and upon the musical parasite who brings disrepute to his

profession and his art, must be abhorrent to all thinking musicians.

The musical status of Washington is seriously affected by this indifference on the part of the local newspapers toward musical matters. Every local musician feels sure that he will be showered with compliments whenever he plays or sings in public. No matter what he plays; no matter how he plays. It is all the same, so long as he belongs to Washington.

What is the effect of this method of treatment on the musical performances of Washington and their quality? The effect is to continually lower our standard and to make the over-press-agented local musician more conceited than ever, and more brazen about defying all truthful criticism of his work.

Is this town made up of Rosenthals and Paderewskis, De Reszkés and Nordicas? That is the impression one gains from reading the criticisms of local performances in the daily newspapers. What! A Washington musician play too loudly? Impossible. The critic who would say such a thing must be afflicted with indigestion. Did you tell me that someone said that a Washington singer had a bad tremolo? Odzooks, man. Betake thyself hence. Go to. Go 'way back and bury thyself. Wot ye not that there are no unseemly musical performances in Washington? And if ye believe it not, turn ye to the papyrus which ye may buy at yonder hostelry for a shkel and there ye will see it writ in print that I have told ye.

TABLE D'HOTE.

Mr. Runciman, of the *Saturday Review*, has been frank enough to state openly that he does not enjoy the music of Brahms, nor does he enjoy all of the other "great masters" of music indiscriminately. Ernest Newman, another English critic, and W. J. Henderson, of the *New York Times*, take exception to the views of Mr. Runciman, and seem to think that he is behaving in a somewhat sacrilegious manner in giving out his opinions of the "great dead men" in such decided terms. If these three critics were dining together the conversation might run somewhat as follows:

Mr. Henderson—"Have some tomatoes, Runciman?"
Runciman—"No, thanks, Billy, I never eat tomatoes." (He pushes the tomatoes contemptuously aside).

Henderson—"Look here, Runciman. Do you know who made those tomatoes?"

R—"Yes, of course. I should be glad to eat them for your sake, but I can't. I don't like them. I have pushed them contemptuously aside."

H—"You must think yourself as important as the Maker of those tomatoes to thus belittle His creations! I must leave the table. I can no longer dine with a man who has the presumption to criticise tomatoes. Never have you made a tomato yourself, Runciman. I leave you with disgust." (Exit Henderson.)

Ernest Newman—"You should try to conquer these dislikes, Runciman. You judge your likes and dislikes too much by the effects on your nerves. If you would only try long enough you would learn how to like tomatoes."

J. F. R. (helplessly)—"But I can't eat them. How am I to judge of tomatoes except by my nerves of taste?"

Newman (in a fatherly manner)—"Always remember, my boy, that others may like tomatoes, even if you don't."

An enjoyable concert was given at the club rooms of the Washington Saengerbund on Sunday. Henry Xander, the director, presented an admirable program, consisting of a selection by the chorus and solos by Melville D. Hensey, Mrs. Annie L. Goodhue, Ernest Lent, Mrs. Kitty Thompson-Berry and S. T. Thompson. Two duets were sung by Mrs. Goodhue and Mrs. Berry. The program was thoroughly enjoyed, and the concert proved to be one of the most successful of this season's Saengerbund musicals.

On Wednesday Miss Amy Law gave a studio recital before an audience of her friends who had assembled for an evening's enjoyment. Miss Law sang a pleasing program of songs, most of which were new to the audience. The list included "Serenade," by Richard Strauss; "Polly Willis," by Dr. Arne; "And Gave Them You," by Clorigh-Leigher; Ferrari's "A Une Fiancée"; Hahn's "Si mes vers," and Liszt's "Die Lorelei." Miss Law was assisted by Robert Cary Stearns, violinist, who, with the able support of Miss Jean Moxon at the piano, rendered two movements of a César Franck Sonata and his own Nocturne. Miss Law was also assisted by Mrs. Frank Byram, who was a delightful hostess. Mrs. Byram has been asked to give short talks on the songs which are performed at the next studio recital. Miss Moxon played the difficult accompaniments of the evening with marked ability and skill.

Ernest Winchester says that the credit for the Christmas Carol Service at the Pro-Cathedral belongs to Mr. Trott instead of himself, as announced last week. Mr. Winchester is preparing his choir for the presentation of Gaul's "Holy City," "The Crucifixion" and "Daughter of Jairus." G. C. D. Parker's "Redemption" will be sung at the annual choir festival on February 14.

Mrs. J. Esputa-Daly has opened evening classes in her note chain system. **BERENICE THOMPSON.**

Helen Niebuhr Sings with the Kneisel Quartet.

MISS HELEN NIEBUHR, a charming young contralto, sang with the Kneisel Quartet in Brooklyn last Saturday night. The concert was given at Association Hall and was the one postponed from November 20 on account of the illness of Mr. Kneisel. To the rare delight of many music lovers Miss Niebuhr sang three unhackneyed songs, "O, del Mio Dolce Ardor," by Gluck; "An Die Leyer," by Schubert, and "How Deep the Slumbers of the Flood," by Carl Loewe. The quality of this singer's voice is beautiful and her method is excellent. There are few contraltos now singing here whose art is as free from faults as this young singer. Although encores do not prevail at Kneisel concerts, Miss Niebuhr was obliged to sing another song. Unfortunately she was somewhat handicapped by the accompanist, Clarence Reynolds, who probably has had little experience in playing for artistic singers.

The Kneisels played the Borodine Quartet in D major, and assisted by a second viola. Mr. Sach, they played the andante from Mozart Quintet in G minor and the Beethoven Quintet in C major, for two violins, two violas and 'cello. Mr. Schroeder played as 'cello solos Bruch's "Kol Nidrei" and a "Bagatelle," by Holter.

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MUSICAL

CLUBS.

The second musical of the professional course given under the auspices of the Diatonic Club and the Amateur Musical Club, of Albany, N. Y., took place recently in the ballroom of the Ten Eyck.

The Schumann String Quartet gave the last in its series of three chamber music concerts in Association Hall, Newark, N. J., on the 15th. The soloists were Miss Caroline S. Doll, soprano; Tonzo Sauvage, pianist.

"In a Persian Garden" was sung under the auspices of the Woman's Club of Orange, N. J., on the 15th. The quartet was composed of Miss Anita Rio, soprano; Mrs. Florence Mulford Hunt, contralto; Dr. Ion Jackson, tenor, and William R. Thomas, bass.

The Orange Musical Art Society will open its sixth season with a private concert to be given in Music Hall, Orange, N. J., on January 24. This chorus is composed wholly of women, and includes 100 singers, under the direction of Arthur D. Woodruff.

Glenn Hall was the tenor soloist at the Eurydice Club concert at Toledo, Ohio, on the 8th. The ladies of the chorus gave several groups of songs, Mrs. Kelsey and Mrs. Dachtler doing the solo parts. Mrs. Jones directed the chorus work as usual, while Miss Willing played Mr. Hall's accompaniments.

The Ladies' Friday Musicale, of Jacksonville, Fla., gave a recital recently, with Mrs. Grenville Snelling as soloist.

The second concert of the Apollo Club was given on the 9th at Denver, Col. The program was one of the best the club has ever given in Denver. They were assisted by Mrs. Clara Griffith Trimble.

The Amphion Male Chorus, of Newark, N. J., of which Harris G. Crawford is the musical director, has resumed rehearsals. Its next concert will be given April 10, in the Belleville Avenue Congregational Church, when Chadwick's "Last Voyage of the Viking" and Mohr's "Altar of Truth" will be sung in connection with a miscellaneous program.

The members of the Philo Musical Club met at the home of Miss Ruby Gerard Braun, Newark, N. J., recently. Franz Schubert and his compositions were the subject of discussion, illustrated by Miss Jessie Wendover, Mrs. Krug, Miss Caroline Roff, Miss Braun, Miss Parker and Miss Laura Stuckey. Among the selections from the composer's works played were his "Moments Musical," Nos. 2 and 6, his Fantasia and his Serenade.

The first concert of the Children's Musical Club, which was founded by Hattie Sternfeld, was held at the residence of Mr. and Mrs. J. Erlich, 544 West 150th street, on De-

cember 27. Mrs. Erlich kindly extended an invitation for this occasion to the pupils of the piano and violin classes of the Educational Alliance, East Broadway and Jefferson street. The affair was a decided success. Souvenirs were presented to the children, and a collation was served.

The choral numbers which the Oratorio Society, of Concord, N. H., presented at its concert on the 16th were varied in character. First, the cantata of "The Pilgrims," a musical setting of Mrs. Heman's poem by George W. Chadwick, director of the New England Conservatory of Music; two Lassen part songs and Sir John Stainer's meditation, "The Crucifixion." Miss Ada M. Aspinwall furnished the piano accompaniments. Charles S. Conant was director, and Blaisdell's Orchestra accompanied with the chorus, besides having some numbers particularly their own in the second part.

Gregory Hast in Boston.

GREGORY HAST'S success in Boston, in recital Tuesday of last week, was so immediate and pronounced that he was re-engaged for a second recital Saturday afternoon, January 18. The appended clippings speak for themselves:

In variety and in range of worth Gregory Hast's program at his recital yesterday afternoon at Steinert Hall resembled that of a London ballad concert. There were old English airs and modern English ditties, there were ballads, an aria from "Elijah," preceded by a recitative, and there were German songs, including three by Brahms. The ditties and the ballads Mr. Hast sang sentimentally. The songs of worth, however, he did very differently, singing simply and directly, yet warmly, with very musical phrasing and with a sympathetic understanding of the text. Into Brahms' "Es hing der Reif" he infused just the fitting quality of weirdness, and the melancholy of the difficult "Mainacht" he brought out admirably. The other German songs, the French "Ma Mie" and the old English songs were all charmingly sung. For the rest Mr. Hast has a tenor voice of smooth, agreeable quality, his intonation is exceptionally true and his enunciation is of a truly remarkable distinctness.—Boston Transcript, January 8, 1902.

Gregory Hast, a tenor of London, made his first appearance in Boston yesterday afternoon at Steinert Hall. His voice is naturally pleasing, lyric rather than heroic, flexible and a good instrument for the interpretation of the gentler emotions. His enunciation is delightfully distinct.

In piano and pianissimo passages and by the use of head tones he gave great pleasure, which was enhanced by the management of the phrase, as in the exquisite delivery of the opening measures of "How Deep the Slumbers." Admirable phrasing, charming tonal quality, intelligence and sincere feeling characterized his performance of "Der Mainacht," Blow's fine song; "The Self-Banished," "How Deep the Slumbers," "Phyllis Has Such Charming Graces" and Frederick Clay's affecting "Sands of Dee," which is a dramatic cantata in miniature. In "If With All Your Hearts" the recitative was delivered broadly and without that lethargy in tempo which is dear to so many of our native born tenors, who think drawing synonymous with deep religious feeling.—Philip Hale, in Boston Journal, January 8, 1902.

Mr. Hast is possessed of a fine voice of large volume and compass and decidedly musical in quality. And what is better, he sings with so much intelligence and appreciation that his performance yesterday carried conviction and at the same time gave pleasure at all times to the audience present.—Boston Post, January 8, 1902.

Mr. Hast's voice is sweet and musical, with good range and volume, and all in perfect control. His enunciation was especially distinct. He was apt in the rendition of certain delicate subdued passages in the upper register. In these he held his audience breath-

less till the last faint tone died away. His use of the language of his songs was chaste and artistic, and was music in itself. Beautiful expression, sentiment and music were blended in the well balanced harmony of the true art of which Mr. Hast is so cultured an exponent.—Boston Globe, January 8, 1902.

Gregory Hast is an English tenor of excellent home repute, earned by much singing in the great London Popular Concerts given regularly at the St. James', the Queen's and the Royal Albert halls, and at the Crystal Palace, as also in the London Ballad Concerts and established oratorio performances. He has been received in New York at one of Morris Bagley's fashionable morning concerts with so much favor that he was asked to give a second program, and he made his first Boston appearance yesterday afternoon in Steinert Hall.

His program showed a catholicity within its self-imposed limits. It was thoroughly national in its adherence to songs, pure and simple. His lower and middle registers are full, round and capable of real feeling; the upper register is easily equal to forcible, solid tones; the general effect was sweet, and his manner of delivery had a bland suavity. Yet he had moments of sturdy, manly vigor. He found the right touch of animation for "Lockrup," and of earnestness for "The Letter" and the "Minnelied."—Boston Herald, January 8, 1902.

A large and very appreciative audience gathered in Steinert Hall yesterday afternoon on the occasion of the Boston debut of Gregory Hast, the English tenor. A program was presented which included many schools, from German "lieder" and French "chansons" to oratorio and old English rouds.

We found the singer very secure in his pronunciation in three languages, and his English enunciation was of that pure quality which makes every British singer a model to our American vocalists who have evolved a sort of musical Choctaw for the concert room.

In the tenderness of the French songs, and the spirit of the English we found the artist admirable. His debut was very successful and in such songs as "Ma Mie," "Minnelied," "Phyllis" and the "Sands of Dee" his excellence was marked. The last named song, as set by Clay, is probably the most graphic treatment of Kingsley's words that has as yet been achieved.—Louis C. Elson, in Daily Advertiser, January 8, 1902.

Mosquitoes Like Music.

A MOSQUITO'S delight in music seems now to be clearly proved. Dr. Jolly, a naval surgeon, who has been experimenting at Madagascar, where these troublesome insects swarm, and who has written a lucid description of their habits and mode of life, says positively that they are affected in a strange manner whenever they hear a musical instrument, especially a stringed one.

"If one plays in a room," he says, "all the mosquitoes that are hidden in it will begin to dance and if the windows are open many more will dart in and join in the sport. Moreover, a person who plays in the open air is soon surrounded by so many of these insects that it is impossible for him to give proper attention to his instrument."

ELIZABETH WELLER.—Miss Elizabeth Weller, the well-known accompanist, is now the accompanist of the Minerva Choral Club. At the last concert given by the club at the Hotel Majestic, Miss Weller's playing was very highly praised.

HAMLIN DATES.—The dates for the recitals of George Hamlin are as follows: January 22, New York recital; January 26, private New York recital; January 27, recital with Sidney Biden; January 28, Boston recital; January 30, Boston recital with Sidney Biden.



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IS NOT THE RACE OF COMPETENT

SINGERS ABOUT EXTINCT?

Of What Assistance to the Vocalist Are the Critical Reviews of a Performance?

THE above interrogatories forced themselves upon my mind after the performances of "The Messiah," given by the Handel and Haydn Society, of Boston, during Christmas week.

Of the eight soloists engaged on these occasions not one, vocally speaking, gave a creditable performance, and some of the number were really inadequate for the task undertaken.

This vocal inability was mostly accompanied with a misconception of the author's intention, thereby forming a combination of derogatory effort that to the expectant critical ear proved a most grievous disappointment.

To a considerable degree the audience recognized the shortcomings of the singers, and rewarded their efforts with scant applause, in some instances withholding applause entirely, an unusual thing at these concerts, the choral body of the society alone sometimes furnishing the only applause accorded the soloists.

Why does every chorus so indiscriminately applaud the soloists, good, bad or indifferent?

How absurd it is for a body of chorus singers to burst into immoderate, or any, applause when it is a part of the performance itself.

The audience alone should exercise this function, for it has paid its money to hear what the performance has to offer in exchange, and it is its especial privilege to extend or withhold approval.

It should not be prompted in this privilege by those employed in the performance, as if a claue existed. It is a custom that should be discouraged.

There has been much bad singing and corrupt voice production displayed in the work of the soloists that have appeared at the concerts of the Handel and Haydn Society, to the extent that the taste of the audience has not been improved, if it has not been vitiated by the bad models that have been so frequently presented.

The public as a whole must look to the representatives of the press for an intelligent opinion concerning the value of the efforts of those soliciting its attention as solo performers.

Unfortunately the press has not been a unit in opinion as regards what is good and what is bad in the demonstrations of soloists, and so an influence in the education of the listeners has not prevailed to the advantage of the latter body.

Neither have the soloists themselves been gratified with an intelligent arraignment of their professional efforts, because of the existing contradictory statements identified with the views of the different critics, a lamentable dilemma for all concerned.

Let us consider the matter as it existed in the reviews of the performances on the occasions in question.

Take the case of Miss Anita Rio, who essayed the soprano music at the first concert.

One critic was overmuch pleased with her voice, its agreeable quality, flexibility, its firm and wise control, praising her coloratura work and pronouncing her a singer of more than ordinary promise, one that knows what she should do and is able to do it.

Another regarded Miss Rio's voice as light and sympathetic, but immature, praising her good intonation and delicate shading, but criticising her overuse of the portamento and tremolo.

Still another judges her as apparently young in years and art, possessing a method well grounded, regardless of a slight tendency, occasionally, toward the portamento and the tremolo. This critic says that she seems to be uncertain as to what she means or wishes to do.

Where one critic praises her singing of "Come unto Him," another says she "lugubriously retarded the aria until it bade fair to become duly interminable in its irrelevant delay."

Now if Miss Rio is a serious student and consults these criticisms in order to benefit through the review of her work, which horn of the dilemma of contradiction will she grasp for help?

The fundamental difficulty with this young aspirant's singing is that she labors with a partially closed jaw, a physical adjustment that diminishes the sounding space within the mouth and enforces the direction of the air into the nasal passages. This induces the tendency to sing sharp off the pitch, causes a nasal quality and that constant wiggle in her voice that is so distressing, and is accountable for the childish sound that is emitted. Her voice must grow smaller and thinner in quality if this difficulty is not remedied and if the voice is subjected to much vigorous impulse must prematurely decay.

As for her coloratura singing, it was of a most unfinished character. In the roulades she jerked the groups in the usual haw! haw! manner that is substituted in the inability to accomplish correct execution.

The general character imparted to her efforts with the music was that of a ballad singer afflicted with "lugubrious retard" and "irrelevant delay," as one critic has observed.

As regards the great song of faith, "I Know That My Redeemer Liveth," the nobility of its intent was without her conception, and its delineation beyond her vocal capacity. It was worse than unkindness to praise her task.

If this young singer is to profit through her natural gifts, and progress in her art, she must discard the false process she labors with, learn to relax and open her jaw, and direct the breath to the front mouth and not to the nasal passages. This will stop the constant wiggle in her voice, improve her intonation and develop into a more voluminous state the tone quality that now is so diminutive and childish.

Concerning the singing of Mr. Van Hoose, one critic regarded his rendering of the tenor music as of high value, musical and musicianly, and of unusual self-command.

Another critic finds that Mr. Van Hoose was not wholly in voice, his tones not being delightfully pure and frank as when last heard; that he gave "Comfort Ye" and the recitative and air in the second part with true emotion and in the grand manner, but his florid airs were not sung with the same authority.

The fact is that it is impossible for this singer to produce "delightfully pure" tones with his present process of voice emission, a process that alternates between a nasal and a throat action, with rarely the emission of one normal sound. His style is not that of a finished singer, but, on the contrary, the spasmodic effort of a deficient vocalist, one who goes from the rigidity of a gripped throat action to that of relaxed pharyngeal effort, devoid of quality and definition.

In regard to the efforts of Frederic Martin with the bass part the critics fall far apart in their conclusions.

One speaks of how honorably he acquitted himself in the music of the part, how well he used his voice, and in the same breath regrets that it is too pharyngeal to be sonorous and solid. This critic praises his good intonation, just phrasing and clear facility of execution.

Another critic finds Mr. Martin's voice sonorous, but of a quality that may easily engender monotony of style; that his roulades, though even, were somewhat labored and rigid; neither was his rhythm in bravura passages to be praised. This critic, however, recognized the "good work" done by Mr. Martin.

Still another critic found that Mr. Martin has a moderately pleasing voice of good volume, but in general was hardly equal to his task, his work being uneven, at times acceptable, and at other times a disappointment.

Can Mr. Martin extract from these differing opinions just how well or badly he sang?

The complaint of one critic that Mr. Martin's effort is "too pharyngeal" is the keynote of his vocal disability, for he unwittingly oversizes his voice, through which process comes all that makes it cumbersome and unwieldy. His efforts seem more those of the untutored singer than otherwise, for his voice, which is out of his control, rolls about without regard to intention. His intonation at times is shockingly false. He has but little facility, hence his roulades were but caricatures of the intention of the passages, being out of time, unrhymical, out of tune, and without definition of execution.

Mr. Martin was evidently unprepared for the task he essayed, for, besides the bad showing vocally, his efforts were devoid of style and without artistic finish. Much interest and expectation were centred in this young singer's debut, but a disappointment was suffered.

Mrs. Clara Poole King was praised by one critic for her rich, warm voice, honest, serious style and genuinely emotional manner, which gave deep effect in the airs assigned to the contralto part.

Another said that she did not seem to be in her best voice, and that she sang in a perfunctory manner that made her solos sound strangely ineffective.

Another review says that she was at her best in "He Was Despised," but her singing of "O Thou That Teltest" was weak and unsatisfactory, and, as a whole, her performance fell to mediocrity and occasionally it fell still farther.

An artistic mental design is one thing and its physical demonstration is quite another. Probably no one is better aware of this fact than this talented singer herself, whose vocal powers have suffered the inevitable decline attendant upon an extended career. Erroneous use of the middle voice and the employment of so-called "chest tones" have, I am afraid, diminished her powers vocally, which should be now at the apex of maturity and usefulness.

Boston critics seldom pay professional heed to the repetition performance of "The Messiah" each Christmas. If any notice is accorded it is usually a brief one. This is hardly fair, for the group of soloists is distinctly different from that of the first night's performance and expect to receive as much attention from the press as did those who sang on the first occasion.

I saw but one notice of Miss Effie Stewart, a newcomer, which spoke of her voice as large, clear, high and penetrating, and which praised the pace taken in her recitatives, but said that the volume of her delivery needed subduing, for by letting her voice have its own way the "narrative element became declamatory."

She tackled the gentle narrative, "And There Were Shepherds," as if one were giving an alarm of fire at midnight to awaken slumbering villagers, and her voice was shrill and hard and constantly forced. There was little of repose and much of perverted accent in her efforts, her singing being unreasonably explosive and inartistic in manner.

Where the ballad-like singing of "Come Unto Him," by Miss Rio, evoked enthusiastic applause, Miss Stewart's

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efforts with this number brought no response, the violence of her previous efforts having unfavorably affected her voice.

Neither did Miss Lucie Tucker inspire any applause with the great song, "O Thou That Tellest," or rise above mediocrity in her work, because burdened with an oversized, quivering voice, with an occasional ejection of "chest tones," all located in the back mouth and accompanied with false intonation.

But, according to the critic, "The greater favor of the evening was obtained by the male singers," Glenn Hall and Whitney Tew, and in only one aria each did they evoke any "enthusiasm of applause."

In Mr. Hall's case the critic found in the singing of "Every Valley" an excess of "positiveness," "abruptness" corresponding with the "mentellato of the piano," which might do for the ending of "Palm Branches," but was too hard and rough for Handel's phrases.

Now this was true of a great deal of his work, in his effort to make effect with a comparatively small voice, his roulades being haw! hawed! out of the back of his mouth.

It remains with the well trained singer alone to give the roulades with well defined flow of the groups; the makeshift performers who crowd the concert stage cannot accomplish this art in finished vocalism.

It must be said of Mr. Hall that he sang with a steady purpose, unlike the spasmodic style of Mr. Van Hoose at the previous concert.

Still, however, the former's voice production is not of the kind that should recommend its adoption by the aspiring student, for it alternates between an approximate hard "open tone" and a throat effort, the latter being the most prevalent process, diminuendos being accomplished by closing the jaw and thereby smothering the sound, instead of lessening the velocity of the column of air in the same cavity wherein the full sound is produced.

This same critic who put the restrictions upon Mr. Hall's efforts found Whitney Tew "confirmed the good impressions of his taste, his knowledge and his art which his recent recital had left."

Now here is a singer whose efforts, in my judgment, do not present one item that should call for commendation.

Instead of locating his voice in the front of the mouth he drags it constantly out of the depths of the pharynx. This unfortunate process causes the breath to escape through the posterior nares, wasting its power, muffling and destroying the tone and placing the voice without the singer's control. The intonation is consequently distressingly false, the singer not being able in his struggles to define intervals accurately enough to realize the difference between a half and a whole step. The roulades of this singer were the most unique specimens ever heard in my experience. His time was bad and his style worse.

At the end of his opening number there was not one sound of demonstration, an absolute silence existing. It was as if the audience had been struck dumb.

Not even the chorus singers dared venture a single indication of applause.

However, after his struggle with "Why Do the Nations?" in a husky voice, with shocking bad intonation and a mutilating execution of the phrases, the audience, led by the chorus, indulged in an exhibition of applause. Alas!

The critic who spoke so highly of this singer's art found that possibly his voice was beginning to play him some false trick, for "he omitted the Trumpet Song, which should follow soon."

I may be wrong in my opinion, but it appeared to me that Conductor Mollenhauer, who had evidently been

so sorely tried with the situation, had made the "cut" upon his own responsibility, for it seemed as if the limit of such unmusical and inartistic demonstrations had been reached.

How refreshing and reassuring after the various sacrifices offered at the altar of vocal art by the soloists was the superb singing of the chorus.

Clear, reposeful, tuneful, expressive and artistically finished.

Under the able and controlling baton of Conductor Mollenhauer this great choral body brought forth the melodious polyphony of Handel's immortal strains with a precision of attack, a definition of execution and a steady purpose in dynamic contrasts that served as a satire upon the erratic performances of the soloists.

What an education of the audiences in what consists good chorus work has been the results obtained through the patient instruction and persistent demands of Conductor Mollenhauer's labors with the singers.

It is an object lesson, as well, to the soloists engaged in the performances.

Formerly the solo singers were the attraction, but now they are of secondary consideration in the gradual decline of competency that has reached the low level of the standard exhibited at these Christmas concerts, A. D. 1901.

The chorus is the thing, instead, and where it once in a conventional mode of mediocrity went through the task with scant recognition, its superb proficiency now brings forth spontaneous bursts of prolonged applause.

One thing is certain, if the soloists who essayed the roles in these performances of "The Messiah" are a fair sample of the talent that must be depended upon for service in our concert halls, then indeed the race of competent singers is extinct, and the art is being dragged in the dirt of degeneracy. But what about the critics?

WARREN DAVENPORT.

W. A. HOWLAND, IN "THE MESSIAH."—W. A. Howland, the basso, recently sang in "The Messiah," with the Apollo Club in Chicago, and with the Arion Club in Milwaukee. Following are some comments of the press:

W. A. Howland, the basso, was indisposed, but that did not prevent him from displaying the thorough artist within him. In his solo, "Why Do the Nations?" he forgot his indisposition and sang magnificently.—Chicago Journal.

W. A. Howland, the bass, seemed laboring under indisposition during his first two solos, and was obliged to employ care in the using of the full volume of his voice, but in "Why Do the Nations?" he redeemed himself, sang with finish, good understanding and much brilliancy.—Chicago Tribune.

Mr. Howland's singing was of a high standard.—Chicago Record-Herald.

All the soloists were good, and the interpreters of the basso and alto parts, especially so. W. A. Howland sang his basso parts with purity and highly artistic finish, and with a voice of sterling quality.—Milwaukee Free Press.

SUCCESS OF PAUL SAVAGE IN PARIS.—This young baritone, who is studying opera with Haslam, of Paris, has met with excellent success recently at several excellent private concerts, where he has been engaged to sing, among them one given by the Comtesse de Coetlogon, and another in which his performance was noted by one of the leading Paris journals in the following words: "Soirée musicale très réussie, hier, chez Mlle. Wheelwright, 11 rue Léo Délibes, où M. Paul Savage, le jeune baryton américain, a chanté—fort bien, d'ailleurs—des œuvres de Sebastian B. Schlesinger, Ar. Foote, et Alfred Little, trois compositeurs qui font grand honneur, par leurs qualités si originales, à l'école américaine."

B. F. Wood Company's Publications.

"A STITCH in time saves nine." This ancient proverb has an especially forceful application to those early days of the beginner's training when his idea of the fitness of things musical counts for little and his teacher's common sense ought to count for much. In this instance the responsibility for the particular timely stitch rests entirely upon the shoulders of the tutor. To be clear: Let the teacher impress upon the mind of the youthful pupil the importance of reading many of his "pieces," simple as they must be, in keys whose signature is a black maze of sharps or flats. Let him be accustomed to look upon a cluster of sharps or flats at the beginning of a composition with a feeling which is no way akin to one of intense horror. Then it may happen that at some future date, when called upon to play, it may be, a hymn in six flats, instead of shrugging the shoulder, making the "fumble" and giving free rein to thoughts which ill accord with the spirit of the hymn, the pupil will bless the foresight of that teacher who made all keys look alike to him. Thus will the practice of forcing the pupil to play in unfamiliar keys, from the beginning of his training, save endless annoyance and humiliation in the future.

This idea has been capably carried out by M. B. Willis in a volume of twelve melodious etudes published by the B. F. Wood Music Company, of Boston. These "Etudes in Unfamiliar Keys" not only have attractive titles which well accord with the sentiments of the music but also are very interesting as to subject matter, and subserve admirably the purpose of the composer. In an attractive manner they invite the timid pupil to traverse with his fingers key paths which are new; and afford him the opportunity of giving his weak fourth digit some stimulating exercise in positions out of the ordinary. They possess not only the saving graces of originality and simplicity but also a degree of variety in movement which is attractive. The allegretto finds expression in a rollicking etude entitled "The Chase"; the "Tempo di Valse" in a fascinating composition, "Enchantment"; the "andante" in a beautifully melodious "lullaby." These etudes, which well supply an urgent need, can be heartily recommended to all teachers and pupils.

GREGORY HAST'S FAREWELL RECITAL.—At his farewell recital in Mendelssohn Hall, Friday afternoon, Gregory Hast, the English tenor, will sing this program:

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Adelaide.....	Beethoven
Liebliches Kind.....	Brahms
Aus Deinen Augen Fließen.....	Franz Kies
Meine Lieder.....	Franz Kies
Schön Rohtraut.....	Rabl
Komm Wir Wandeln Zusammen.....	Cornelius
In Mondschein.....	Cornelius
La Mandoline (MS.).....	Dal Young
Songs My Mother Taught Me.....	Dvorak
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Edward Gray.....	Sullivan
The Midnight Wind.....	Old Irish
Arranged by A. L.	
Fair Hebe.....	Old English
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Folksong, Rottingdean, Sussex.....	—
Arranged by Percy Pitt.	
I Had a Flower.....	Lawrence Kellie
Farewell Song.....	Maude Valerie White
Let Us Forget.....	Maude Valerie White

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
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January 7, 1902.

Berlin Concerts.

AN event of utmost significance to the musical world of America took place here last week, January 4, when Arthur Hartmann gave his violin concert, with the Philharmonic Orchestra, at Beethoven Hall.

Arthur Hartmann, born in Hungary, was early taken to America, and at the age of nine he had made a name for himself in most of the larger cities as a prodigy of goodly promise. For a time during a series of concerts he fought a long and creditable musical duel with Hubermann, another boy wonder, who was giving violin recitals in America at that time.

Influential persons prevailed on Hartmann's parents to take him from the stage, and money was provided for the boy's further education, musical and general. Then came the step that was all important. Young Hartmann did not come abroad to study. He went to Boston and placed himself under the intellectual guidance of that master musician, Charles A. Loeffler. Almost five years were spent in Boston, during which time the young violinist made a thorough study of harmony, counterpoint and orchestration. Then followed a long period of introspective solitude and self-study.

Then Arthur Hartmann came to Europe to give concerts, a reversed process that was as risky as it was unusual.

First he triumphed in Russia, then he triumphed in Denmark, then he triumphed in Sweden, Norway, and Hungary, and finally, on January 4, he triumphed in Berlin, the Mecca of his ambition, the goal of all his work, hopes and ambition.

Is it any wonder that I call his concert here an event of utmost significance to my compatriots? Have we not been told often enough by Berlin critics that nothing musical can come from America? And was it not given to me to be one of several hundred persons who saw this young man, with piercing black eyes, raven-black hair and strong, masculine face, unheralded and unadvertised, climb onto the stage of Beethoven Hall and face an audience of absolute strangers, cruelly cold, calm and critical? And have I not noted the ill-concealed sneers and jeering complacency with which most Americans are received on the Berlin concert platform? All this did I see and more.

One critic asked me: "Who is he?" "From Boston," I replied, tersely. "Ach so," was the comment. I wish I could translate the world of meaning that lay in the

inflection of those two monosyllables. Another Daniel of the pen asked: "Why does he wear his hair long and try to look like Paganini?" "Why do you wear yours long and look like the devil?" I inquired, in my turn. These pleasantries are never spared me when I meet my critical brethren at any concert given by an American.

But how young Hartmann did make them sit up! With what confidence and verve and mastery, technical and musical, he attacked the opening measures of Tchaikowsky's concerto! With what incisive rhythms, original bowings and fine technical tracery he laid bare the intricate first movement! With what intelligence and tact he played the cadenza! With what temperament and swing he made the climaxes! How exquisitely he sang the Canzonetta. And how superbly he tore through the last movement, with what irresistible sweep and élan!

In the Lalo F major Concerto Hartmann became transformed. Here he was the French player, elegant, polished, flexible and pleasing. His tone is smooth, large and many hued. The colorings in the Lalo concerto were exquisite. In every measure he charmed with delightful nuances and contrasts. But why more details? Were I asked to characterize Hartmann in two words I should say "Young Ysaye." And that is what most of the fiddling fraternity here think.

From the public Hartmann received an ovation, from the critics, unstinted praise. Is not that a triumph?

Were we Americans not justified in rushing to the artist's room after the concert, taking possession of modest Hartmann, carrying him to our pet Lokal, and wining and toasting for half the night him, his teacher, American music and musicians, ourselves, President Roosevelt and the Eagle?

Else Lebram, a talented soprano, gave an interesting song recital at Bechstein Hall. She is blessed with an extremely sweet voice, not large, but of ample compass for the program of lieder that she chose on Thursday evening. She has unusual musical taste, and a rare knowledge of vocal art. Her piano is enchanting, and she uses it with discretion and effect. Particularly her singing of songs by Brahms, Schubert and Dvorák, was above all criticism. Bernhard Dessau, the excellent violinist, added much to the pleasure of the concert by contributing several numbers, played with his accustomed temperament, taste and finish. A mazurka of his own composition met

with a well-deserved success: It is a piece that betokens decided melodic gifts and refined musicianship.

Miss Mary Münchhoff (American) long ago established her right to be classed with the leading coloratura singers of Germany. Her concert at the Singakademie, on Thursday, but emphasized her significance and worth. She has grown broader in her style, more finished in her delivery, and fuller and richer in voice. Miss Münchhoff is a singer who thinks, and the result is apparent in every tone and word of her interpretations. She sang old-fashioned songs by Lotti (1667), Campra (1660) and Giovanni (1560) with consummate taste and intelligence, while in Bach's "Patron" aria, from "Phœbus and Pan," she displayed a mastery of rhythm and form that few vocalists can equal. Mozart's Aria, "O, zitt're nicht," from "Magic Flute," was rendered with confidence and distinction. Altogether, Miss Münchhoff afforded a rare treat to those who have been following with attention the meagre crop of good singers vouchsafed us this season. Conrad van Bos, the accompanist, was lamentably lacking. He is always too evident.

Sam Grimson, a pupil of Joachim, made a splendid showing at his concert at the Singakademie last Friday. His program consisted of Bruch's G minor Concerto, Tchaikowsky's "Sérénade Melancolique" and Valse Scherzo and Brahms' Concerto, a program than which there could be no more severe test of a violinist's abilities, musical and technical. Slight nervousness marred the second movement of the Bruch Concerto, but the first and third were taken with precision and spirit. In the cantabile passages Mr. Grimson drew a full tone of utmost purity and smoothness. In this concerto, as in all his other numbers, his left hand was a marvel of agility and accuracy. The Tchaikowsky Valse was a welcome novelty. To my knowledge Mr. Grimson is the first violinist to play this work in Berlin. Great credit is due to him for "discovering" it. The solo part is graceful and brilliant, and gave the player plenty of chance for a display of difficult staccati, executed with prodigious ease, and rapid flights of finger technic.

In the Brahms Concerto Mr. Grimson was at his best. It was a plastic performance, of comparative perfection and extreme interest. To make this work presentable is a difficult task, but with it to arouse an audience to demonstrative enthusiasm, as did Mr. Grimson, is a brilliant achievement. The young violinist was repeatedly recalled and encored.

The Bohemian String Quartet won its usual triumph at the second concert. Works by Haydn, F major; Dvorák Quartet, with piano, op. 87, and Beethoven, C sharp minor, op. 131, constituted the program. With these consummate artists criticism or even comment seems superfluous.

Gisela Springer is a pianist of talent, who should be studying with a teacher of talent.

The holidays are still felt in musical circles. The concert flood is not yet at its full tide. For this I am sure my readers are not more grateful than I am.

Berlin Gossip.

This week's repertory at the Royal Opera includes "Tristan and Isolde," "Samson and Delilah," "Mignon," "Pagliacci," "Cavalleria Rusticana," "Aida," "Carmen," "Traviata" and "Haschisch." At the Theater des Westens these works will be produced during the current week:

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TOURS and CONCERTS ARRANGED.

"Die weisse Dame" ("La Dame Blanche"), "Figaro's Marriage," "Don Juan," "Freischütz" and "Fledermaus."

At a soiree musicale given last week by the Baroness Holtzendorff, the main interest attached to Miss Zudie Harris, the young American pianist, who delighted everyone present with her extremely interesting and effective piano playing. At Mrs. Watson's musical afternoon, some days later, Miss Harris scored another social and musical triumph, when her new songs were sung by Ludwig Schalk.

Felix Weingartner will leave for Vienna shortly, where a recital of his songs is to take place. The singer will be Mme. Schoder Gutheil.

Loie Fuller is attracting all artistic Berlin to the Buntess Brettel. Her latest beautiful terpsichorean creations are entitled "Fear," "Religion" and "Death."

Hugo Wolf, the song writer so highly esteemed in Germany, is at the point of death. For some years past he has been confined in an insane asylum near Vienna.

A young tenor named Jörn, formerly of Hamburg, has just been engaged for the Royal Opera here. We would welcome the advent also of several young sopranos, contraltos, baritones, basses and chorus singers.

Reports from St. Petersburg announce the extraordinary success there of a new opera named "The Gipsy," by A. Schaefer.

De Venezia, the young Italian composer, whose "Concertstück" was played with such success last week by Ernesto Consolo, has begun a concerto, for piano and orchestra, to be dedicated to Godowsky, and by him to be played next season.

Mrs. O'Hara Murray, formerly the famous singer Nikita, has almost completely recovered her voice. It will be remembered that she was knocked down and run over by a wagon, in Paris, some years ago, and in consequence became partially paralyzed. Mrs. Murray's health has long ago been entirely restored. She has obtained her husband's consent to reappear on the stage, and it may not be very long before she resumes the triumphant career that was so suddenly and sadly terminated.

Richard Strauss' revolutionary concerts are bearing fruit everywhere. A program reached this office to-day, which is worthy of careful consideration. The concert in question was given by the Philharmonic Orchestra, in Nuremberg. This is the scheme: "1812," by Tchaikowsky; prologue to concert cantata, "From Germany's Mighty Days," E. Seyffardt; "España," rhapsodie for orchestra, Chabrier; "Hymn to Earth," for tenor solo and orchestra, Ad. Wallnöfer; "Primo amore," aria for soprano, Beethoven; "Wotan's Farewell" and "Magic Fire" from "Walküre"; "Salve Polonia," from the oratorio "Stanislaus," Liszt; overture from "Tannhäuser." Not the least remarkable thing about this program is the fact that Wallnöfer, formerly first tenor at the Prague Opera, sang his own composition. He is one of the few musical singers, and one of the fewer musicians among singers.

Apropos, this is Richard Strauss' next program: "Orpheus," "Symphonic Poem," Liszt; three songs for soprano and orchestra, Walter Rabl; "Leopoldino," ode, Mascagni; "Cockaigne," Elgar, and third act of Thuille's "Gugeline"; soprano, Emmy Destinn; tenor, Curt Sommer, both of the Royal Opera.

Sporticus—"It takes that fellow a blamed long while to tune his violin."

Musicus (severely)—"He's not tuning his violin, you fool; he's playing Bach's 'Chaconne.'"

One year and a half ago Dr. Walter Simon, of Leipzig, offered a prize of 10,000 marks for the best folk opera by a German composer. The competition has just been decided. The judges consisted of Director Fuchs, Manager Schön, Professor Mannstaedt, Director Harlacher, Prof. Arno Kleffel and Director Klughardt. These learned gentlemen have come to the conclusion that not one of the thirty-six works handed in is worthy of the prize. This speaks well for the German composers of to-day.

I have gone to the trouble of ascertaining exactly what has been done during the past year by the much-discussed German opera composer. This is the list of masterpieces produced by Wagner's compatriots, a list in which most of the works have never been even heard of beyond the boundaries of the Fatherland: "Eros and Psyche," by Zenger; "Dürer in Venice," von Bausnern; "Gugeline," Thuille; "Nausikaa," Bungert; "Famine of Fire" (thanks, Mr. Huneker, for the translation), Richard Strauss; "Herzog Wildfang," Siegfried Wagner; "Rose of Love," Pfitzner; "Evening Bells," Erb; "The Judge," Schwab; "Fortuna," Prochazka; "Wolfram's Masterpiece," Ibner; "Halling," Eberhardt; "The Magistrate of Zalamea," Jarno; "The Lord of Equality," Mohaupt; "Josepha," Moritz; "Werther's Shadow," by Randegger; "Ghitana," Oberleithner; "Mother Love," Dippe; "Märodel," Dorn; "The New Ma'm'selle," Weber; "The Elephant," Oelsner; "On Neutral Ground," Grammann; "Manfred," von Bronsart; "Claudio Monteverde," by Arensen. It is my fervent hope that Philip Hale will not ruin my reputation as an archivist by digging out the name of some obscure opera by a local oboe player, produced in Krehwinkel, Neu-Ruppin, Neutomichel or some other equally important German metropolis.

Julius Klengel has arranged the Sixth Suite by Bach, for violoncello. The piece was originally written for an instrument with five strings—C, G, D, A and E—a species of bass-viol, known as Viola Pomposa. Klengel has completely modernized the work and brought it within range of violoncellists of fair technical equipment.

Pablo de Sarasate and Berthe Marx are winning success in Italy. Ysaye gained a triumph in Warsaw. Professor Auer introduced the Brahms Violin Concerto to the St. Petersburg public at a recent Philharmonic concert. The Russian critics say that it is a work written against the violin. Public opinion is divided as to the merits of the piece, but is unanimous in its praise of Auer's playing. Edouard Risler and Henri Marteau are projecting some concert for Paris. They will play sonatas for piano and violin. Raoul de Kozalski achieved remarkable success in Brussels, where he gave four piano recitals.

The third and fourth volumes of Franz Liszt's letters to the Duchess Carolyne Sayn-Wittgenstein have just been published by La Mara. In them the pretty fable is completely demolished of Liszt's taking holy orders in order to escape the marital intentions of the Duchess. It was Carolyne herself who declined to marry Liszt. The latter had almost persuaded the Duchess, and finally the wedding was set for October 22, 1861. The titled fiancée had no intention of keeping her promise, however, and could hardly hide her satisfaction when Pope Pius IX. forbade the marriage, on religious grounds. In March, 1864, Duke Wittgenstein died suddenly, and the Duchess was free. In September of the same year Liszt wrote to the Duchess that the Grand Duke of Weimar wished the marriage, as he assumed that the illustrious couple must be only too anxious to put an honorable seal on relations that had existed for fifteen years. Again, in 1872, Liszt wrote to the Duchess: "The one chapter with which I would like to crown the story of my life is sadly lacking." La Mara points the moral that Liszt's illicit relations with Carolyne brought the usual punishment, in this case making Liszt a homeless wanderer in his last years, a restless pilgrim who was traveling ever between Rome, Weimar and Budapest.

Mrs. Smartfrock—"Why do those two girls sing duets?"

Mr. Smartfrock—I suppose one alone wouldn't take the responsibility.

In an editorial on Miss Stone's missionary work in the Balkans THE MUSICAL COURIER of December 25 says: "Right here is the country where the most approved missionary field can be most successfully cultivated, and the beginning can be made by inducing our American girls to remain at home instead of risking abductions and other ductions at the hands of European brigands." What prophetic instinct induced the writing of that editorial? To-day a story of an outrage perpetrated on an American girl, at a local conservatory, was told me by the victim. A male assistant of the singing teacher was showing this girl how to fix her mouth when singing. They were alone in the room. "You must do so and so," he said, and in spite of her protests, put his hands on her lips and molded them into the position he desired. "There," he continued, "now your mouth looks sweet," and holding one arm tightly about her, he kissed her repeatedly. Before furnishing further details I shall investigate this story rigidly. The libel law is a ticklish thing here in Germany. If the incident is true as related, and I have no reason to doubt the young lady's word, I shall be glad to help the American press make a noise that will reach the most distant parents, in the most distant American city, who have the most distant intentions of sending their daughters here for music study.

HARMONICA.

ARTHUR WHITING'S SECOND RECITAL.—Arthur Whiting gave his second recital at the Fine Arts Building, Sunday, January 19. His program included Beethoven's Sonata, C major (violin and piano); Brahms' Variations on a Theme, from Robert Schumann, op. 9 (piano), and the Trio, C minor, op. 101, by the same composer.

MARY HOWE RECITAL AT THE WALDORF.—Miss Mary Howe will give a song recital at the Waldorf-Astoria Wednesday afternoon, January 29, at 3:30, when she will be assisted by Miss Louie Wood, violinist, and Sig. Clemente de Macchi, pianist.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, January 17, 1902.

THROUGH the spacious arch of 1902 the new year's events have entered.

And notable concerts already claim the attention of recorders in this progressive portion of the United States.

A strange procession, this, of music. And oftentimes a brilliant one.

MRS. THEODORE WORCESTER'S RECITAL.

Mrs. Theodore Worcester, assisted by Clara Henley Bussing, soprano; Mrs. Bruno Steindel, accompanist, and a string quartet consisting of Messrs. Kuehn, Seidel, Esser and Steindel gave a brilliant concert at Aurora, Ill., on January 14. Mrs. Worcester played Brahms' B minor Rhapsodie, Liszt's Tarantelle and the piano part in Dvorák's A major Quintet. Her fine technic, expressive tone colorings, artistic interpretations and general pianistic ability aroused genuine enthusiasm. Her stage presence is exceptionally attractive.



The audience was large and representative, persons being present from Chicago, Geneva, Batavia, Sandwich, Plano, Bristol, Yorkville, Oswego, St. Charles and Naperville. In reference to the event the local press printed glowing tributes, stating that Mrs. Worcester had exerted a remarkable influence for good on behalf of music in Aurora.

GEORGE HAMLIN.

On January 13, 1902, the Chicago press paid George Hamlin the following tributes:

The concert at the Grand began with a group of songs sung by Mr. Hamlin. The popular tenor was in unusually fine vocal condition and gave six selections and an encore with admirable finish and effective revelation of their poetic contents.—The Tribune.

Mr. Hamlin was in admirable voice, and sang his group of songs with all the excellence of method and correct grasp of sentiment for which sincere art lovers are given to patting him on the back. The group was arranged with taste and discretion, affording opportunity for the display of most of the excellent qualities which this rising young singer is known to possess. One found delicacy and tenderness, and in the requisite places an abundance of force, fire and passion.—The Inter Ocean.

Mr. Hamlin opened with a group of six English songs. He was in especially good voice and sang with his accustomed good taste.—The Journal.

Concert was opened by Mr. Hamlin with a group of half a dozen songs, all beautifully sung, of course, with the fine intelligence and taste in which Mr. Hamlin shows constant development. Mr. Hamlin gave a most charming interpretation, remarkable for the tonal

beauty achieved and the fine intelligence of the shading and phrasing.—The Chronicle.

Mr. Hamlin leaves Chicago shortly, to fill important engagements in the East. His New York appearances will be as follows: Strauss recital, Mendelssohn Hall, January 22; private recital, January 26; recital, with Sydney Biden, baritone, at Mendelssohn Hall January 27. At Steinert Hall, Boston, the well-known tenor will present his Strauss program on January 28, and on January 30 the song recital, by George Hamlin and Sydney Biden will take place in Boston.

Returning to this city Mr. Hamlin will give his next popular Sunday concert at the Grand Opera House on February 2, while the date of his Strauss recital here probably will be February 16.

THE APOLLO CLUB'S NEXT CONCERT.

"The Birth of Christ," a cantata by Clarence Lucas, will be sung at the Apollo Club's concert in the Auditorium on February 17. Holmes Cowper and Madame Schumann-Heink will be the assisting artists. Under the direction of Harrison Wild the program, with its various choral numbers, will be very interesting.

PRAISE OF A LOCAL PIANIST.

It is seldom that critics are unanimous in their praise of an artist, but on January 4 the Chicago papers agreed, and none but favorable comments were printed in reference to Ella Dahl Rich's magnificent playing at the Chicago Orchestra's concert on the previous day.



An announcement to the effect that Mrs. Rich will shortly give an entire recital in this city would be very welcome. About her playing there is a special charm, which appeals to the public as well as to the individual musician. Not only is Mrs. Rich essentially artistic; she is original.



The following musicians will take part in the Clayton F. Summy Company's ballad concert at the Music Hall, Fine Arts Building, on January 23, at 3 p. m.: Bertha M. Kaderly, soprano; Maude Fenlon Bollman, soprano; William A. Willett, baritone; Walter Spry, pianist, and Nellie Skelton-DePue, accompanist.

SPIERING QUARTET CONCERTS.

With the assistance of Ludwig Breiter, pianist, the Spiering Quartet will give a recital on the afternoon of March 18 in the Music Hall, Fine Arts Building. The quartet's program at the same place on Tuesday evening, January 21, will consist of Glazounow's Quartet in A

minor; Andante Cantabile, Tschaiowsky, and Brahms' F minor Quintet.



At a Beethoven recital to be given by the American Conservatory on January 25, at Kimball Hall, the Beethoven Trio in D major is to be played by Miss Frances Cook and Messrs. Weidig and Kalas. Mr. Kalas will contribute also a violoncello sonata, with Miss Louise Robyn's assistance. Holmes Cowper, Miss Mabel Goodwin and Theodore Millitzer are the other artists announced.

RECITAL AT THE AMERICAN CONSERVATORY.

Miss Clara Cermak, one of the recent additions to the faculty of the American Conservatory, gave a piano recital on Tuesday evening, January 14, at Kimball Hall. It is pleasant to record that Miss Cermak was decidedly successful. She is endowed with genuine musical temperament, and possesses strength as well as a finely developed technic, all of which aid her in intelligent and expressive interpretation. Miss Cermak, who was originally a pupil of Mrs. Murdough, of the American Conservatory, studied the higher art of piano playing for four years at the Prague Conservatory. It is worthy of mention that after her return she resumed lessons with her former teacher.

Miss Louise Blish, a talented singer, contributed materially to the enjoyment of the program. While her enunciation is still open to criticism, her work, including style, delivery and interpretation, is, on the whole, very satisfactory. Mrs. Karleton Hackett supported Miss Blish, playing her accompaniments most artistically.



On March 6 the American Violin School, of which Joseph Vilim is director, will give a concert at Kimball Hall.



The Woman's Amateur Chorus, assisted by the Men's Auxiliary Chorus, will sing "The Creation" at Aurora, Ill., on May 21. Last year "The Messiah" was given and the season before "Elijah."



On April 23 Charles W. Clark and Mrs. Theodore Worcester will be the soloists at the orchestral club concert, Aurora, Ill.

"MARTHA" AT THE CHICAGO MUSICAL COLLEGE.

At the Chicago Musical College on Tuesday evening, January 14, the first two acts of Flotow's "Martha" were creditably presented by pupils under the leadership of William Castle.

Mrs. Lorraine Decker Campbell as Lady Henrietta displayed a high soprano voice of considerable power and flexibility. As an actress she was more at ease in the later scenes than in the first part of the opera.

Nancy, her "confidante," acted with grace and spirit. She is a student of much promise. Her fine contralto voice would satisfactorily fill a large auditorium. On this occasion had it in certain parts been more carefully modulated, the effect in ensemble numbers might have been more even. Some time in the near future it would not be surprising to learn of Miss Prince's having become a member of a professional company.

The tenor, George Damerl, proved to have a pure lyric voice, which, however, appeared to be somewhat marred by incorrect tone production. This fault doubtless will shortly be overcome. His Lionel was a truly ardent lover, especially in the "Last Rose of Summer" scene. Mr. Damerl should be just a little more careful not to mistake ardor for art.

Carl Cocherus as Plunkett sang many of his lines very creditably. In his solo numbers he was lacking in repose, but this defect was in large measure compensated for



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H. E. KREHBIEL, in *New York Tribune*, January 8, 1902.

"A pianist of force, authority and strongly developed individuality."

F. N. R. MARTINEZ, in *New York World*, January 8, 1902.

BALDWIN PIANO USED.

by his excellent bass voice, of wide range and good timbre.

Lord Tristan was cleverly impersonated by Clifton L. Payden, of the School of Acting. Joseph Tuohy played the part of the servant.

The chorus of ladies consisted of the following singers: Mrs. Eleanor Bennett, Miss Celia Bichl, Miss Emma Bickerton, Miss Lucy Beyersdorf, Miss Marie Black, Miss Edlyn Braren, Miss Sadie Bell, Miss Claribel Baker, Miss Lizzie Carlin, Miss Lorena Becker, Miss Grace D. Carpenter, Miss Ella Cross, Mrs. J. E. Carpenter, Miss Ruth Dodds, Miss Magdelene Diesel, Miss Roa Eaton, Miss Lillian Einborn, Miss Pearl Frank, Miss Natalie Franklin, Miss Grace Franszine, Miss Bessie Hawking, Miss Alice Hutton, Miss Josie Hettinger, Miss Ethel James, Miss Martha Karasik, Mrs. Amalia Koier, Miss Ida Knaak, Mrs. Mathilda Lamon, Miss Lizzie Lindsey, Miss Florence Muhle, Miss Virginia McCormick, Miss Lama McLaughlin, Miss Mary Nordlie, Miss Alice Nanson, Miss Lucille Nau, Mrs. V. C. Peckenpaugh, Miss Clara Sheean, Miss Lisle Smith, Miss Bertha Seass, Miss Stella Smith, Miss Marie Schuttler, Miss Anna Steven, Miss Adelaide Thomas, Miss Bertha Thelaner, Miss Della Thorwart and Miss Harriet Warner.

Owing to the success of this production it is hoped that before the end of the present season the Chicago Musical College will present another opera under the direction of William Castle.

Miss Jeannette R. Holmes, the talented contralto, will sing for the Matheon Club on January 18, and for the Chicago Woman's Club on a February date to be announced later.

Frances Whittaker, soprano, is now making her headquarters at the Fine Arts Building, Chicago, and will accept concert engagements under the direction of Charles R. Baker. For three and a half years she studied with Madame Marchesi, and she has sung with Gilmore's and Sousa's Bands and the Listemann Concert Company. When in Europe this soprano sang for Gounod.

Among press comments which recently have been printed in reference to Frederick Warren, baritone, of the Chicago Auditorium Conservatory, are the following:

Frederick Warren's studio song recitals are well worth attending. Mr. Warren is bringing before the public some beautiful songs, and his work is very artistic.—Musical Times.

Mr. Warren has a splendid baritone voice, and his selections were all of a kind to meet with the appreciation of his audience.—Kenosha News.

Mr. Warren has a smooth, resonant voice of extensive compass. He sings with fine effect and has a keen musical understanding.—Chicago American.

"FLORIANA."

A large and representative audience attended the first "popular Sunday concert" given by George Hamlin, the eminent tenor, in the Grand Opera House on the afternoon of January 12.

Mr. Hamlin opened the program with an exquisitely sung group of selections, consisting of "In Blossom Time," Needham; "I Had a Flower," Kellie; "I Cannot Help Loving Thee," Johns; "Were I a Prince Egyptian," Chadwick; Nocturne, Herman, and "The Years at the Spring," Beach.

In response to an encore he contributed F. F. Beale's "Marjory," a charming fragment.

Arthur Whiting followed with three piano numbers—Paderewski's "Mazurka"; "Serenade," Rubinstein, and Moszkowski's "Valse Brillante." His interpretations were refined, but not very interesting.

"Floriana," from Oliver Herford's "Overheard in a Garden" poems, set to music by Arthur Whiting, constituted the last part of the recital. The work was well received, and doubtless will shortly be repeated in Chicago.

"Clever words set to dainty music," such was the general verdict reached.

The quartet consisted of Mr. Hamlin, Helen Smyser, Adah Mabel Bryant and Charles Champlin.

Mr. Whiting played the piano accompaniment in irreproachable manner.

Of the various numbers most effective was "Scherzo" for quartet, an enchanting and spirited waltz refrain, sung to these and other equally vivacious lines:

Madcap play,
Merry strife,
Chorus gay,
Viol, fife,
Hip, hurrah!
This is life!

Mr. Whiting and Mr. Hamlin may well be congratulated upon the success of the event.

JANUARY 18, 1902.

To-day's *Inter Ocean* is responsible for the statement that Kubelik, the violinist, has received the following letter as a result of his visit to the Stockyards of this city, on Thursday, January 16:

ESTEEMED SIR—While you were in our office the other day I saw you pick up a pail of lard, from which I should judge that you were inclined toward domesticity. I have no doubt that you would make a good husband if the right kind of woman became your helpmeet. Therefore, I take the liberty to ask you to appoint a time when I can talk matters over with you. My intentions are serious, and I hope you will not be offended at my apparent forwardness.

The name of the writer is withheld, but the *Inter Ocean* adds:

"Kubelik read the letter, which was written on pink paper, and tossed it to his secretary. 'Tell the lady I appreciate the compliment,' he said, and the matter was disposed of."

It is said that the decoration which the Pope bestowed upon Kubelik last March has mysteriously disappeared. He took it to the Stockyards to show to some of his Bohemian friends, and when he returned to his hotel he missed it.

Yesterday Dr. Schwegel, acting Austrian consul, entertained Kubelik at a luncheon held at the Auditorium Annex. The guests included Mayor Harrison, General Otis, Judge John Barton Payne, Col. French Davenport, Consul Veith, of Milwaukee, Count Rozwadowski and Dr. M. Baumfeld, of Vienna.

After filling other engagements Augusta Cottlow, the pianist, will return to Chicago in about six weeks' time. Her appearances will then include a concert with the Symphony Orchestra, of St. Louis, and several important musicales in this city's social circles.

Mrs. Glenn Wood, contralto, pupil of Mrs. Anna Groff Bryant, will take part in the Amateur Musical Club's program in the Music Hall, Fine Arts Building, on Monday afternoon, January 20.

F. F. Beale, composer of the song "Marjory," which delighted George Hamlin's audience at the concert in Chicago's Grand Opera House on January 12, is a pupil of Jessie Gaynor, of St. Joseph, Mo. The song has not been published as yet.

THE HINSHAW SCHOOL OF OPERA IN "FAUST."

The Hinshaw School of Opera gave three performances of "Faust" this week at Steinway Hall, the dates being January 14, 16 and 17.

William Wade Hinshaw conducted, and his brother,

Marvin Victor Hinshaw, director of the School of Acting, played the part of Valentine.

Musicians selected from Theodore Thomas' organization constituted the orchestra, which gave able support, while the chorus, numbering forty voices, sang in spirited fashion, and with that degree of assurance which is essential in operatic productions. Herman Braun, Jr., was concert-meister.

As Valentine, Marvin Victor Hinshaw displayed the unquestionable dramatic ability which stamps him as a professional. His death scene was admirably done.

Of the Margheritas, Maude Byer (Tuesday), Florence Gertrude Smith (Thursday) and Sadie Carson McDonald (Friday), much favorable comment was made. Florence Gertrude Smith was perhaps the most successful, though on Tuesday evening Miss Byer was deluged with flowers.

The role of Faust was essayed by Raymond Stephens, whose make-up was not very good, and W. S. Palmer.

As Mephisto, Herbert L. Waterous proved to be an actor and singer of special ability. He has a big voice and commanding stage presence.

Lillian Mattice, a young singer of promise and actress of attractive personality, made a pleasing Siebel on Tuesday and Thursday, while on Friday Ada Bryant, who on other nights appeared as Martha, played the youthful role of Siebel well. Additional students who took part and in various respects reflected credit upon the Hinshaw School of Opera were Francis Lieb, as Valentine, on Thursday; Eva Flint, as Martha, on Thursday and Friday, and Harry Martin as Wagner.

Considering the fact that the performers were pupils, the production was worthy of much commendation. Several of the singers did not display exceptional talent, but others certainly will be heard from in the near future. In fact, already it is announced that Florence Gertrude Smith and Lillian Mattice have been engaged by the Castle Square Opera company for principal parts in the new opera, "Ki-Ram!" So much for William Wade Hinshaw's sincere and painstaking instruction!

The Hinshaw School of Opera is now rehearsing "Il Trovatore" and "Pinafore."

JOSEF HOFMANN'S THIRD RECITAL.

The fact that Mr. Hamlin's Sunday afternoon concert at the Grand Opera House on January 12 was attended by a large audience did not affect another concert given about the same hour at the Music Hall, Fine Arts Building. Of the second event, Josef Hofmann's recital, the ensuing account has been written for THE MUSICAL COURIER by "Chet More":

Sunday afternoon concerts seem to be growing in popularity, judging from the audiences which gathered at Music Hall and the Grand Opera House last Sunday. Josef Hofmann, whose third and last recital took place in the afternoon, attracted an enormous audience at Music Hall. It was an audience made up largely of persons whom one does not often see at concerts. The popular character of the program offered may have had something to do with it. But even so, there are many who will go to a Sunday popular concert at popular prices who do not seem interested in a similar affair on a week day night.

As to Hofmann's playing there is little to be said other than has already been written. He is a marvelous pianist; one whose technical achievements are phenomenal; whose interpretations are always musically and often original; and whose temperamental gifts are unusual. What more could one ask for? The first number on his Sunday's program, the Beethoven Thirty-two Variations, showed some effect of the haste with which the player had been obliged to reach the hall, having arrived from Cincinnati barely in time to begin at the hour advertised. But after he had gained complete control of himself there was little to be desired in his work.

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was marvelous in its clearness and rapidity. The Mendelssohn "Spring Song" and "Spinning Song" were each played to perfection. The "Caprice Espagnol" was given almost identically as Moszkowski himself plays it. But if one were to particularize there would be more to say than there is space here to say it.

Hofmann has been criticised for giving so light a program. But his selections proved to be the very best for a Sunday audience. To those who do not often hear a great artist, compositions with which they are familiar, such as the "Spring Song," give them a far greater chance of appreciation of a fine pianist than a composition three times as good from the musician's standpoint. Judging from the reception of his three recitals in Chicago by the public, Josef Hofmann will always be a welcome visitor here.

SCHUMANN CLUB RECITAL AT THE SHERWOOD MUSIC SCHOOL.

The Schumann Club gave one of the most interesting recitals of its season in the Sherwood Music School, Fine Arts Building, on Wednesday evening, January 15. The program was arranged by a member of the Sherwood Music School, Miss Georgia Kober, who was the pianist and accompanist of the occasion. Dr. Hugh Schussler, basso, of St. Louis, Mo., made his first appearance before a Chicago audience, and was enthusiastically received. His voice has a range of three octaves and is full of resonance. The aria, "Hear Me, Ye Winds and Waves," Handel, Dr. Schussler gave with much breadth of style. After the group of selections by Fontenailles and Schumann he was obliged to respond to two encores.

Miss Kober played Bach's Bouree in A minor from the second English Suite and a group of compositions by W. H. Sherwood-Schuett and Grieg. She closed the program with Godard's A minor Concerto, ably assisted at the second piano by Mr. Sherwood. Miss Kober is one of the best of the younger pianists in the city.

After the program an informal reception was given by the club to Miss Kober, Dr. Schussler and Mr. Sherwood in the artistic clubroom, Fine Arts Building.

KUBELIK'S CHICAGO TRIUMPH.

Between 4,000 and 5,000 people assembled in the Auditorium on Thursday evening, January 16, to hear Kubelik, the brilliant young violinist.

The audience was not disappointed.

Kubelik won an ovation.

Orchestra chairs, boxes, gallery—all were of one opinion.

And in the West, as in the East, Kubelik has been the hero of the concert-goer's hour.

He played Paganini's Concerto for Violin, D major, with Cadenza, by Saurer; Aria, Bach; Andante, Lalo; "Praeludium," Bach; "Slovansky Tanec," Dvorak; "Carnaval Russe," Wieniawski, and several encores, including Schumann's "Dreaming," which came in response to cheers and "bravos."

About his performance were the immaturity of youth and the maturity of genius. His magnetism helped to win the day.

The accompaniments were sympathetically played by Rudolph Friml.

Chaminade's "Etude de Concert," "Hungarian Etude," MacDowell, and Liszt's Eighth Rhapsodie were contributed in musicianly, but not very startling or original, manner by Maria Victoria Torrilhon, pianist, with whose picturesque rose-colored jacket of Louis XIV. design the audience were doubtless as much impressed as by her playing. Though recalled several times Miss Torrilhon did not play an encore.

Kubelik's second recital in Chicago occurs to-day. The events are under the local direction of F. Wight Neumann.



It is said that the date of Paderewski's Chicago recital will be March 22.



"The Bohemian Girl" is attracting many lovers of light opera to the Studebaker Hall, Fine Arts Building, this

week. The next attraction, beginning on Monday, January 20, will be "Gioconda."

THE TWELFTH ORCHESTRAL CONCERT.

Brahms' Serenade No. 1, in D major; Richard Strauss' tone poem "Don Juan"; Weber's "Invitation to the Dance," and "Overture 1812," Tchaikowsky, are the orchestra's numbers at this week's events under Theodore Thomas' direction, in the Auditorium. The soloist is Augusta Cottlow, the exceptionally gifted young Chicago pianist. After Miss Cottlow's appearance with the orchestra to-night an extended review of the program will be sent to THE MUSICAL COURIER.

MAY HAMILTON.

ELLA DAHL RICH.

THE brilliant and musicianly playing of Ella Dahl Rich, pianist, at the orchestral concerts, under Theodore Thomas' direction, in the Chicago Auditorium, on January 3 and 4, 1902, inspired appreciative and enthusiastic criticisms in prominent Chicago papers. These estimates may well be quoted. A representative group follows:

Yesterday's concert at the Auditorium served to bring to the notice of the devotees of Mr. Thomas a pianist whose work heretofore has been cast in less pretentious places. After hearing her one wonders why. Mrs. Ella Dahl Rich, the soloist in question, made her first appearance with the orchestra. She played the Tchaikowsky Concerto in B flat minor in a way that the present writer has not heard it played by any woman pianist, save and excepting, always, Mme. Fannie Bloomfield-Zeisler.

Mrs. Rich has a slender physique, but a courage that is magnificent. She has also a physical strength that seems marvelous in view of its slender framing. She dominated her orchestra throughout, and her mastery of the passages in double octaves fell little short of the tremendous.

In the runs and trills her execution was faultless, and in the passages demanding temperament and soul she swayed her associates as well as her audience. In response to a vociferous encore she gave the Chopin Nocturne in D flat without orchestral accompaniment.—Chicago Inter Ocean, January 4, 1902.

The soloist in the Tchaikowsky concerto was Mrs. Ella Dahl Rich, a resident pianist, who was favorably remembered for some nicely finished playing done by her some four years ago, shortly after she completed her studies in Vienna. She did not play the concerto with the overpowering sweep Madame Carreno, for example, brings to its performance, but she at all times dominated the orchestra, and her presentment of the work was in its entirety worthy of the hearty commendation and enthusiastic favor it found at the hands of the audience. Mrs. Rich's technic is clear, crisp and brilliant, her sense of dynamic proportion is well developed, and her readings disclose musicianly, refinement and considerable imaginative and poetic power. The andantino yesterday was given with nice appreciation of its simple, idyllic character, and the final allegro with its twisted, catchy rhythm, was played with brilliancy and verve.

It was a more than usually successful performance, and the encore the audience insisted upon having and which was responded to with the Chopin D flat Nocturne, but served to deepen the good impression previously made.—Chicago Tribune, January 4, 1902.

The Chicago News of January 4 made the ensuing comments:

The tenth concert yesterday afternoon was rendered perfectly dazzling by the magnificent playing of Mrs. Ella Dahl Rich. A surprise in the local world of music comes like a thunder clap, and Mrs. Rich sauntered on without much matter of hurrahing and good cheer, but before half the allegro non troppo of Tchaikowsky's superb B flat minor Concerto was on its brilliant way the lucky party of Chicago in the Auditorium to listen had the pleasure of losing its breath in enthusiastic admiration for the pianist's splendid art. Her spirit of playing is almost psychological, so wonderfully deep and true is her artistic feeling and power of expressing it. Strong, delicate, but beautifully muscular and commanding are her hands and her fingers, one moment bringing long, stunningly vocal tones from the piano and thundering chords vibrating over the entire force of the orchestra, and the next invisible in their lightning escapades in melody and every known intricacy of digital technic. They were absorbing studies in themselves. Somehow local greatness, unless continually thrust into the dusty public's eyes, cannot be seen with a spyglass, and although Fannie Bloomfield-Zeisler is known and spoken of in awe, she is not half so celebrated as she should be in her own home, and Mrs. Rich is scarcely a noted player at all, when she should be classed in the worshipful category of Paderewski and Joseffy.

The concert brought the first appearance with the orchestra of Mrs. Ella Dahl Rich, a pianist with a fine local reputation, who deserves a far wider field. Combined with a most unaffected manner, Mrs. Rich proved the possessor of most of the resources of a finished

artist, fine musical intelligence and musical feeling, remarkable strength, smooth and brilliant technic, perfect delicacy of touch, clarity of musical conception and unshaken confidence in her power to attain to its expression. Her fingers seemed like tempered steel, swift, elastic, unerring, even in the most exacting of staccato passages, and better than this seems the artistic gift and training that guide them. She must be admitted to stand close to the rank of the great players of her sex, if not already within the rank. The orchestral part of the work is full of beauty and was played beautifully and with just regard for the soloist. Mrs. Rich was most enthusiastically recalled and responded with a fine and poetic interpretation of the D flat Nocturne of Chopin.—Chicago Chronicle, January 4, 1902.

Chicago can boast of another pianist among the gentler sex who bids fair to outclass many of her sterner adversaries.

While they are commenting and criticizing and wondering where and how she acquired the strength and endurance necessary to conquer the difficulties of the Tchaikowsky B flat minor Concerto, Ella Dahl Rich is measuring off her success. So well assured as it was yesterday afternoon means to her sincere nature a valuable broadening musically, a bigger grasp of her subject, a poise and freedom which are of necessity lacking upon so important an occasion as a first appearance with the Thomas Orchestra.

Mrs. Rich has the "big" tone which is the ambition of all piano playing creation. Her playing has the true artistic ring, and, while it is not electrifying in any way, it is built along sturdy, common-sense lines and shows splendid schooling. It is no school girl's task to keep one's balance and to control the glittering, rapidly moving procession of octaves and heavy chords included in this stupendous work. It takes fingers and wrists of steel and a smith's arms, and when a woman springs suddenly up in our midst and compels smiles of admiration and surprise to steal over the faces of some of our impenetrable connoisseurs it is a success to be chronicled among the important musical happenings.

The breadth and sonority of the heavier passages were admirable. Just so the delicate finger work of the second movement and other soft portions.—Chicago American, January 4, 1902.

Want Damrosch to Join Union.

THE board of directors of the Musical Mutual Protective Union reported yesterday that it has sent a notification to Frank Damrosch, founder and director of the People's Free Singing Classes and the People's Choral Union, inviting him to join the Musical Protective Union. A similar notification has been sent to Emil Paur, conductor of the New York Philharmonic Society, which is now filling an engagement at Carnegie Music Hall. Both have been told that the initiation fee is \$100.—Sunday Times.

Klingensfeld's "Violin Method."

THE publishers of Heinrich Klingensfeld's "Violin Method" continue to receive from all sections of the country hearty commendations from violinists who are using the work. We append the following:

Messrs. Breitkopf & Haertel, New York:

DEAR SIRS—H. Klingensfeld's "Elements of Violin Playing," which I have examined, is certainly a valuable addition to the violin literature, as it contains very many novel, interesting and instructive features of exceptional pedagogical value. Yours truly, EMILE SCHOEN.

NEW YORK, N. Y.

Messrs. Breitkopf & Haertel, New York:

DEAR SIRS—Am well pleased with Klingensfeld's "Elements of Violin Playing," which contains excellent material, well arranged, and develops both left and right hand systematically and simultaneously. Yours respectfully, LOUISE L. HOOD.

NEWARK, N. J.

Messrs. Breitkopf & Haertel, New York:

GENTLEMEN—I find H. Klingensfeld's violin school, which you kindly sent me, very practical and will use it with my pupils. Yours truly, H. C. RACHMANN.

WASHINGTON, D. C.

Messrs. Breitkopf & Haertel, New York:

DEAR SIRS—Klingensfeld's "Elements of Violin Playing," which I find exceedingly practical, should meet with a great deal of success among teachers. Yours truly, WM. STOLL, JR.

PHILADELPHIA, Pa.

Messrs. Breitkopf & Haertel, New York:

GENTLEMEN—Myself and Mrs. Baker examined Klingensfeld's "Violin School" thoroughly, and believe that it will fill a long felt want, as it deals with the side of artistic violin playing, which is lost sight of entirely in all other methods with which we are familiar. We shall use it whenever practicable and will always recommend it. Yours truly, FRED. A. BAKER.

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THE BOSTON SYMPHONY ORCHESTRA.

The Third Pair of Concerts.

ON Thursday evening of last week the Boston Symphony Orchestra gave the following program at Carnegie Hall:

Overture, Der Freischütz.....Weber
Unfinished Symphony in B minor.....Schubert
Concerto for Piano, No. 2, in G minor, op. 22.....Saint-Saëns
Harold Bauer.
Minuet of Will-o'-the-Wisps, Ballet of Sylphs, Rakoczy March,
from the Damnation of Faust.....Berlioz

This concert was a memorable one because of the orchestra's playing, which was well nigh perfect. Ensemble playing is such a variable quantity; ample rehearsals and strict conductorship do not always insure satisfying public work. Atmospheric conditions and the digestion of the individual players often affect and sometimes mar it. So chance must be reckoned in the scheme, and chance is fickle. But on the occasion of this concert signs were propitious and resulted in a beautiful concert. In view of the admirable balance of the several choirs and the entrancing quality of tone, it would be giggling to harp on the lapses of the solo clarinet, which displayed a sudden love for sharpness in its intonation. Mr. Gericke's conducting was refined and undemonstrative as usual, and the men respond so easily that one feels sure of the reading as being precisely what Mr. Gericke wants. This is as it should be, and the detail of fine effects is shown in the work of this band.

Too many of us have come to take Weber for granted. He has taken his place among the great ones of music, and knowing this we listen superficially to his works. Once a composer has been ranged, either by his friends or detractors, we refuse him the earnest attention which we squander over younger and more daring men who have little to say and know not how to say it, and it is a difficult matter to transpose ourselves to another period than the present, to realize that this composer's music has been fought over in its day of struggle, too. The keen edge has been taken off our interest once the fight is over. But the "Freischütz" Overture brings us to attention with a start. Exactly what is it in this music that keeps it eternally fresh? There are no huge bulks of Wagner climaxes, of Tchaikowsky purple streaks of orchestration, or of the obstinate bigness of Beethoven, and yet it is a very great overture, much finer than any of Mozart's, with all their beauty of melody. Weber's melodies are not particularly beautiful, but written in every bar are youth and enthusiasm; the buoyancy is unquenchable, and the spirit undaunted; years and performances have not wrinkled its visage in the least. No other composer has approached Weber in this particular quality; Mozart, the nearest, is much more youthful, but it is of a powdered-wig-and-sword kind, and the wholesomeness of his music is not so brusque. Weber represents the German characteristics more than any other composer. He, not Wagner, shows true national tendencies in his art. Mr. Gericke's reading was the reverse of dramatic.

The Schubert "Unfinished Symphony" was chosen to replace Tchaikowsky's "Pathétique" originally announced. No sane one will deny the greatness of the Schubert work, but what does an audience make out of brevity and incompleteness? There are those among healthy listeners who deny form as a necessary adjunct to the enjoyment of a composition and claim that one movement of a symphony has no psychological connection with the next—this all has been threshed out and the disputants arrived nowhere. It is a fact nevertheless that this fragment of the Schubert symphony leaves one very much in the air much in the same manner as does an uncompleted sentence, and here is the theory of symphonic cohesion of movement put to a test. This does not argue that this composition should be kept off programs—it is far too great a work to ignore.

And how well this work is known to later composers! Recall the first ominous theme, and you are forced to the conclusion that it had become lodged in the minds of Tchaikowsky and Dvorák and afterward showed in their writing. With all the abundance of singing—almost sentimental melody—there is a tense dramatic feeling in these two movements, and curiosity compels a wish to know what Schubert would have done with the remaining portion had he completed it.

The Berlioz excerpts are charming bits of color and movement, and their orchestration is heavenly. While Berlioz added several new tones to the orchestral palette, he acquired complete mastery over these and never mixed them with any show of experimenting. As a consequence nearly every modern effect of tone color can be traced to this master; since his day many of the effects have been broadened and exaggerated, but originally they appeared on the frescoes of Berlioz. In these numbers the playing of the orchestra on Thursday night is deserving of even special mention. All the colors of separate instruments and combinations went scudding by one's ear shimmering with all the inconsistency of a rainbow spray; it was color—all color—impossible tints and daring mergings, but alive with fleeting motion which reconciled them one to another and all to the listener.

Harold Bauer, appearing here for the first time this season, played the concerto marvelously well. For crispness of tone and smoothness of touch his equal has not been heard here in years. He tossed of the work with facile grace, covered up some of the bald spots—and there are many—in the composition until one almost grew to admire Saint-Saëns' flippant writing. And in Bauer's playing there was breadth, too. That preluding introduction, with its suggestion of how Bach would have written if he had lounged on Paris boulevards, was made to sound almost noble; and the banal accompaniment Bauer kept so neatly subdued as to cheat the enemies of this work of one of their disapprovals. The presto went stunningly and at its close the pianist was recalled again and again. The audience was large and rose to an unusual degree of enthusiasm at the piano playing.

The Saturday matinee brought us this program:

Suite No. 2, in E minor, Indian, op. 48.....MacDowell
Concerto for Violin, in A minor, op. 38.....Goldmark
Miss Olive Mead.

Symphony No. 1, in B flat major, op. 38.....Schumann

MacDowell's Suite, heard here first in 1896, has been admired before and lives well up to its praise. In it the composer does not strive for the mock grand, but contents himself within the circle of his scheme with a result that there is a great deal of atmosphere about the work, one which knits its several movements neatly and closely. If its phrases sometimes sound choppy the composer is scarcely to be blamed for it, because he has adapted into this suite original Indian melodies. He manages the given material with a sincere amount of skill and focuses his climaxes effectively. For the orchestration there is nothing but laudation. MacDowell's handling of the different instrumental forces is always to the direct point and leaves no effect in doubt. The fourth movement—the Dirge—is probably the best of the Suite, and here the melody flows more freely and in larger curves.

The band's playing of this work invented the adage that there is many a slip 'twixt the horn and the lip, and not until the Schumann Symphony did the Boston composition reassert itself. Even then the orchestra's performance was by no means a repetition of Thursday night's ideal playing.

The Schumann Symphony is not a great symphony. Putting aside that old fling at its "muddy orchestration," the composition itself will scarcely earn for Schumann a second crop of laurels. At yesterday's hearing much of the orchestration, far from being heavy, sounded threat-

eningly thin and the close of the Larghetto faded away into very rare air with an absence of all finality. Much of the work betrays the composer's real métier—the piano. Many of the themes are piano themes and the treatment of these suggests the limitations of ten rebelling fingers. It is, to say the most, a pretty work, full of spring-like freshness, which might have been made to cover much more effectively a smaller canvas with seeming modesty.

The choice of the Goldmark Concerto to display Miss Olive Mead's abilities as a violinist was not a happy one. The work is long—far too long and conventional; added to this are playing difficulties which are not atoned for by corresponding bits of beauty or effect. And all the credit of interesting the audience goes to Miss Mead. She is in a word a very able violinist. Her passage work is remarkably clean and never is intonation sacrificed for speed. Then in phrasing and bowing she displays taste and grace; and her movements are free from all contortion which so many consider necessary to public violin playing. The accompaniment to this concerto was neatly and modestly played. Again was there a large and enthusiastic audience present.

ZELDENRUST'S SECOND RECITAL.

EDUARD ZELDENRUST, the Dutch pianist, gave his second recital at Carnegie Hall last Sunday night. Two of the numbers he played were requests, he having played them at the first recital in a way which aroused universal admiration. The program for the second recital follows:

Sonata, op. 53 (Waldstein).....Beethoven
Theme and Variations, op. 142, No. 3 (by general request).....Schubert
Prelude and Fugue, A minor.....Bach
Prelude, C minor.....Chopin
Nocturne, op. 32, No. 1.....Chopin
Etude, op. 25, No. 1.....Chopin
Valse, D flat.....Chopin
The Erlking.....Schubert-Liszt
Old French Gavotte.....Composer unknown
Humoresque.....Zeldenrust
Isolde's Liebestod (by request).....Wagner-Liszt
Ride of the Valkyries (Die Walküre).....Wagner-Tausig

The pianist was compelled to repeat the Chopin waltz in D flat. Zeldenrust is an artist of pronounced characteristics, and after his masterly technic and his temperamental gifts have been considered, it is his individuality that interests. He is original and, like all original performers, he is certain to make people talk about him. In a smaller hall Zeldenrust would be sure to evoke even greater enthusiasm than he does in a large auditorium like Carnegie Hall, for then his listeners would get closer to him and realize that the mannerisms, of which the pianist himself is wholly unconscious, do not in the least affect his playing. Above all, Zeldenrust is sincere and modest.

This reading of the "Waldstein" Sonata was more in accord with the Beethoven traditions than his performance of the Beethoven Sonata at the first recital. Last Sunday night Zeldenrust surprised his admirers most in his playing of the Chopin group. This writer never heard any pianist play the lovely C minor Prelude more beautifully than Zeldenrust played it. The man has poetry and plenty of it. The Schubert Variations and "Isolde's Liebestod," the two "requests," both stirred the audience to frantic applause. The Old French Gavotte, a novelty here, and Zeldenrust's own composition were received with marked favor, and it will not be surprising to find both pieces in the libraries of many local musicians before many days. The Bach Fugue was a great performance, technically symmetrical and musically noble. After the wild "Ride of the Valkyries" the pianist was recalled five times. In the meantime the front of the stage was "lined up" with the insatiable encore fiends. To satisfy the clamor Zeldenrust played another Chopin waltz, the one in C sharp minor.

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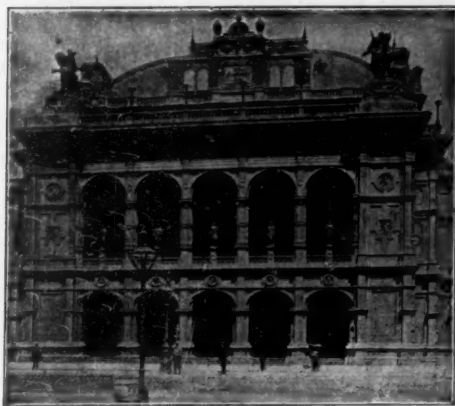
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VIENNA, DECEMBER 31, 1901.

ON Tuesday, December 16, Vienna felt an unaccustomed thrill, a shock in the presence of genius. Her audiences unfortunately must school themselves to hearing the greatest symphonies played under leaders, some of whom look upon a score as a mere table of mathematical problems, to be resolved according to certain set rules. But Vienna is not yet brutalized to the point where appreciation becomes impossible, and when she hears something really good she knows it and is grateful. So she rose up and gave thanks on the Tuesday night when it became her privilege to hear the Philharmoniker, from Prague, under the direction of Oskar Nedbal, viola of the Bohemian String Quartet. This man is not only a fine violinist, one who understands his instrument and what part it plays in a quartet, but he is also, and above all, a natural, spontaneous musician. It is probable that his baton might have a magic influence on almost any orchestra, but when he has the responsive Bohemians to make his task easy his concerts are a joy to be sought at any price. The Bohemian Philharmoniker distinctly is a wonderful medium for transmitting the thoughts and feelings an author puts into his work. Nedbal's reading of Dvorák's "New World" Symphony created an immense sensation.

Comparisons, not favorable to local direction, were in every mouth. Carl Hermann, primarius of the Bohemian String Quartet, played the Dvorák Violin Concerto. His performance was rather that of the musician, who knows the work he undertakes to play and enjoys it thoroughly, than that of the virtuoso, a slave to his own technic, who thinks of nothing but the opportunities of displaying his hard earned ability. It is well to mention that this concert was given as a tribute to Dvorák's sixtieth birthday.

Miss Katharine Goodson gave an ambitious program in Bösendorfer Saal on Monday, December 16. She began with the Mendelssohn "Variations Sérieuses," and played them well in every respect; so well, in fact, that some of the subsequent numbers were a disappointment. She demonstrated in this first number repose, deep feeling, a fine singing tone and excellent technic. Her chord playing was especially good. Having made this most artistic beginning, Miss Goodson proceeded to a vigorous onslaught of the Beethoven Sonata, op. 111. Though she is undoubtedly and abundantly gifted with temperament, she failed, in my opinion, to bring out the full dramatic intensity of this tremendous composition. She

played many passages admirably, but as a whole it was far from satisfying, even from a mechanical standpoint. Brutality of attack is by no means synonymous with force. The enormous difficulty of any work is scarcely an excuse for not doing oneself full justice in its public performance.

Miss Goodson's reading of the Schumann "Papillons" was well received. She showed warmth and vigor. The interpretation of the modern pieces by Leschetizky, Moszkowski, Strauss, Schuett brought out the best points of the pianist's technic and also her musicianly phrasing and delicate coloring. Her playing of the C minor Chopin Nocturne evidenced more depth of feeling than technical mastery; the reading of the majestic prelude in the same key left entirely too much to the imagination. It is only fair to add that the audience was not of one opinion concerning this special number, which received the heartiest applause of all. After the last piece there was the usual crowding up to the stage, the usual not to be gainsaid demand for more. Among others of Miss Goodson's distinguished auditors may be mentioned Martinus Sieveking, who is soon to give a concert in Vienna. The Leschetizky class, old pupils, new pupils, wonder children, were conspicuously, we may add uproariously, present to do honor to one whom they look upon as an honored comrade, a bright particular star, a forerunner in the path that the great majority of them, no doubt, some day hope to tread. For is anything impossible with "the method"?

Madame Soldat-Röger, assisted by Flora Eibenschütz, pianist; Prof. Robert Hausmann, 'cellist, of the Joachim Quartet, and Alfred Rieger, of Vienna, violinist, gave an evening of chamber music in Bösendorfer Saal on Saturday, December 21. It is scarcely necessary to heap further encomiums on Madame Röger herself; she has had, and deservedly, her large share. For some mysterious reason, however, the first and second numbers on the program (the Schumann and Beethoven trios) were decidedly below the standard that the high sounding names of the performers had led listeners to raise. The Schumann Trio was distinctly bad regarding ensemble. Encouraged by marks of approval, the players bravely attacked the Beethoven Serenade in D major. It is impossible to determine the cause of the serious deficiencies in intonation, but as they disturbed neither audience nor artists there seems after all to be no good reason for seeking out their origin. Professor Hausmann brought out his part as though under the impression that the whole is a 'cello solo. One could not but think of Siegfried's Dragon seeking to become vocally prominent. Never before were such demands made on the unoffending broken chord of D minor, which figures as accompaniment in the opening bars of the Adagio. Other sustaining harmonies received the same distinguished attention. As a whole, the Serenade, the beautiful, simple op. 8, was given as though it showed symptoms of wishing to pass over into the "Sturm und Drang" (storm and stress) period. Breaking down the barriers of tradition may be a desirable thing in general, and naturally the limits of taste are determined with infallibility only by each interpreter. So there can be no cause of complaint in the somewhat strange reading of the Beethoven Trio. Nevertheless, I mention incidentally that the "Allegretto alla Polacca" was played in the style of a Chopin polonaise. Even time, pedantically indicated by the composer, was entirely disregarded. Unambitious sixteenths were raised high above their fellows and forced to play the role of dotted quarters. (Parenthetically the unfortunate fellows were ignominiously treated as meaningless scales and glissandi-like pressed in at the end of the bar.) Other insignificant irregularities prevailed. Before

the last number on the program, like an inspiration, the performers tuned their instruments. They gave time and attention to this operation with startlingly satisfactory results. The Brahms Quartet was beautifully given. All the players seemed to have recovered the full use of their faculties. Fräulein Eibenschütz's piano part revealed her true ability and musicianly instincts, which had been by no means evident in the Schumann number.

From the Leschetizky circle we learn something which will be certainly interesting and presumably beneficial to the musical world. A systematic attempt has been made to put down in writing the great pedagogue's theories of technic and teaching. Besides other curiosities, this new book presents photographs of the master's hand in the act of performing the divers gymnastic feats which the most ardent adorers at the Leschetizky shrine believe to be the first cause, if not indeed the last end, of Paderewski's artistic playing, and in fact the only road to pianistic excellence and heaven. Mrs. Bree, author of the work, formerly a pupil of Leschetizky, and now for many years his chief assistant, brings to her task not only her long and varied experience but a charm and originality which go far toward enhancing the interest and value of her work.

The Prague Society of Chamber Music celebrates this year its twenty-fifth anniversary. In commemoration of its foundation a concert was given on December 20. The Rosé Quartet, assisted by members of the orchestra from the Hof Opern, played the Beethoven Septet and the Schubert Octet.

Sauer's book, "My World," is exciting considerable controversy. The *Freie Presse* commends; the *Tagblatt* condemns. If the denunciations in the latter organ were not signed by Kelbeck we might believe that some zealous friend of the author had penned the words as an advertising scheme. The results would have justified such suspicions.

During the Christmas week the walls of Rome flamed forth the announcement that the "Meistersinger," "Nuova per Roma" (new for Rome), would be given at the Teatro Costanzi, on Thursday, December 26. It seemed almost incredible that Wagner's immortal comedy had never before been given in Rome; but closer investigation vindicated the veracity of the placards. Of the other music dramas, only "Lohengrin," "Tannhäuser," "Walküre" and "Götterdämmerung" have had a hearing in the "Eternal City." But the Italians, even without much practice, understand and appreciate Wagner. The performance was excellent; the orchestra (Massima Romana) and the choruses, by the Società Corale Massima, admirable. Some of the soloists, notably Mme. Lina Pasini-Vitale, who undertook the role of Eva, have a painfully marked predilection for the tremolo; but what a delightful thing the "Meistersinger" can be when truly acted; how charming the humor of the situations when spontaneously brought out. The Italians, as every one knows, are natural actors; nor can their worst enemy deny that they are natural artists in the broadest sense of the word. The prelude to the first act was played in such a way that the most illiterate layman could appreciate the wonderful wealth of melodies it contains, while the musician's contrapuntal sense was more than fully satisfied. The tempi were not à la Tederco; they were perhaps faster—distinctly more lifelike. Indeed, the whole drama was carried off with extraordinary brio. It was billed to begin at 8:30,

PADEREWSKI'S

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but the curtain did not rise until nearly 9. It went down for the last time at 1:10; and the performance had not seemed long! Even Pogner's somewhat lengthy soliloquy shared in the general lack of tediousness. Beckmesser, presented by Signor Rudolfo Angelini-Fornan, might have been criticised as a trifle too good natured. The traditional sourness of his disposition seems to have been somewhat sweetened under Italian skies. Hans Sachs, by Arturo Pessina, and David, by Augusto Nannetti, were probably the best impersonations. An interesting, though distracting feature of the performance was the prompter, who sat in conspicuous evidence, and whose eloquent, well articulated fingers and emphatic head, left no doubt as to the cues. Most unfortunately for general unity, the director succumbed to temptation in the form of encores. Nor did the shades of Wagner appear to strike terror into his guilty soul, and Signor Vitale, when he had done the deed, went smiling upon the stage, and standing in the midst of his soloists, acknowledged the applause. He actually did it, and repeated poor Beckmesser's humiliating caning in the mob scene of the second act and the ever enjoyed quintet in the third.

G. S. L.

American School of Opera.

THE first of the series of Tuesday midday matinee performances in the winter term was given by the students last Tuesday. The object of these matinees is to give the interested public an opportunity to see the work which is done by the American School of Opera, and invitations are extended to all who are desirous of attending.

On Tuesday the first act of "Carmen" was presented with the following cast:

Carmen.....Miss Bertha Shalek
Micaela.....Miss Marguerite Palmer
Don José.....Ray Youngman
Zuniga.....Francis Motley
Morales.....Harvey Merwin

The act was well presented, and the large audience was enthusiastic in its applause. Miss Shalek made a very pretty Carmen, and displayed considerable talent. Miss Palmer was a charming Micaela, and the duet with Don José was artistically given.

The men all showed the results of careful training, and W. G. Stewart is to be complimented upon the work he is doing. This school is just what is needed in this country, and deserves the support of every person who has the welfare of the young American singers at heart.

These midday matinees will be held every Tuesday at 12 o'clock, and all those who are interested in this work are invited to attend.

English Opera.

W. M. G. STEWART will present his opera company at the Berkeley Lyceum Theatre, 23 West Forty-fourth street, on Tuesday, Wednesday and Thursday evenings and Thursday matinee, January 28, 29 and 30, in a complete and artistic production of Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci." (Double bill.)

These operas will be given in their entirety, and special attention will be given to every detail, scenery, costumes, orchestra and chorus. The cast will be composed of well-known artists, including Mr. Stewart, who will endeavor to make this first series of English opera an artistic success.

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God's Gift. Song.....Alex. Musgrove, St. Paul, Minn.

The Lotus Flower. Song.....Miss Feilding Roselle, New York, N.Y.

Mrs. H. H. A. Beach.

The Years at the Spring.....Miss Etelka Rombauer, New York

Ah, Love, but a Day.....Miss Feilding Roselle, New York, N.Y.

Arthur Bird.

When Cupid Is Blind.....Mrs. Nathan B. Marple, Columbus, Ohio

O. B. Brown.

What Are These? Song.....Alex. Musgrove, St. Paul, Minn.

George W. Chadwick.

The Pilgrims (mixed voices).....The Mendelssohn Choral Club,

The Rose Leans Over the Pool.....Mrs. H. C. Magruder, Brooklyn, N.Y.

The Rose Leans Over the Pool.....Miss Grace Tonnies, Montclair, N. J.

Two Folksongs.....Alfred Rogerson Barrington, Columbus, Ohio

Gay Little Dandelion. Song.....Mme. Katharine Fisk, Albany, N. Y.

Gay Little Dandelion. Song.....Miss Maude Brunk, Des Moines, Ia.

Allah. Song.....Miss Sally Frothingham Akers, Jersey City, N. J.

Allah. Song.....Miss Kathleen Howard, New York, N. Y.

Lullaby. Song.....Miss Alberta Fowler, Columbus, Ohio

Allah. Song.....Robert Hosea, New York, N. Y.

Sweetheart, Thy Lips Are

Touched With Flame.....Miss Etelka Rombauer, New York

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I Said to the Wind of the

South.....Miss Alice Mabel Stanaway, Cambridge, Mass.

C. Whitney Coombs.

Child of the Dark Eyes. Song.....Miss Feilding Roselle, New York

Jules Jordan.

The Wind-Swept Wheat.....The Mendelssohn Choral Club,

Newark, N. J.

Arthur Foote.

Irish Folksong (mixed voices).....The Madrigal Society, Bloom-

field, N. J.

Caprice, from op. 27. Piano.....Miss Lillian Kreutzer, New York, N. Y.

The Night Has a Thousand

Eyes. Song.....Miss A. Essetien, New York, N.Y.

I'm Wearin' Awa', Jean.....Glenn Hall, Chicago, Ill.

I'm Wearin' Awa', Jean.....Miss Mary Lansing, New York, N. Y.

On the Way to Kew. Song.....Anthony E. Carlson, Cambridge, Mass.

Helen Hood.

Message of the Rose.....Miss Maude Carnahan, New York, N. Y.

William A. Howland.

I Love My Jean. Song.....Walter Stanley Knowles, Boston, Mass.

Margaret Ruthven Lang.

An Irish Love Song.....Miss Anna Virginia Metcalf, Corona, Cal.

An Irish Love Song.....Glenn Hall, Chicago, Ill.

Frank Lynes.

Once Bloomed a Rose. Song.....Miss Margaret S. Wither, Cam-

bridge, Mass.

Edward MacDowell.

Thy Beaming Eyes. Song.....Herrmann Springer, New York, N. Y.

Thy Beaming Eyes. Song.....M. Porterfield, Council Bluffs, Ia.

Thy Beaming Eyes. Song.....Mme. Corinne Moore-Lawson, Chicago, Ill.

Thy Beaming Eyes. Song.....Miss A. Essetien, New York, N. Y.

Thy Beaming Eyes. Song.....Glenn Hall, Chicago, Ill.

Thy Beaming Eyes. Song.....Mrs. Robert Seligman, London, England

Shadow Dance. Piano.....Lloyd Lash, Cleveland, Ohio

From Woodland Sketches, op.

51. Piano—

From an Indian Lodge.....Miss L. Eva Alden, Terre Haute,

To a Water Lily.....Ind.

Concert Etude. Piano.....Miss Emma Southard, New York, N. Y.

To the Sea (from Sea Pieces.) Miss Jennie Wells Chase, New

York, N. Y.

As the Gloaming Shadows

Creep (from Four Songs, op. 56) Wm. Merrell, Rochester, N. Y.

From Woodland Sketches, op.

51. Piano—

From an Indian Lodge.....Miss Carolyn Willard, Chicago, Ill.

To a Water Lily.....

Slumber Song. Part Song.....Brooklyn Choral Society, Brooklyn, N. Y.

Edna Rosalind Park.

Memory. Song.....Herbert Witherspoon, Atlanta, Ga.

Horatio W. Parker.

Rest. Song.....Alex. Musgrove, St. Paul, Minn.

Sebastian B. Schlesinger.

Longing.....Madame Nordica, Utica, N. Y.

Charles P. Scott.

Dear Little Bare Toes. Song.....Miss Cora M. Gosling, Newport, R. I.

Edgar Thorn.

Love and Time. Part Song.....Mendelssohn Club, Chicago, Ill.

S. B. Whitney.

Processional March. Organ.....Edgar C. Sherwood, Brooklyn, N. Y.

BROOKLYN ARION MATINEE.

THE chamber music matinee arranged by Louis V. Saar for the Brooklyn Arion was given last Sunday afternoon at the clubhouse of the society in Arion place, Brooklyn. Mr. Saar at the piano, assisted by Henry Schradieck, first violin; Carl Hauser, second violin; Josef Laendner, viola, and Arthur Laser, cello, played the Rheinberger Quintet, op. 114, in memory of the composer who died last November 25. The remainder of the program for the afternoon was devoted to compositions by Mr. Saar. Five songs, which have been previously reviewed in THE MUSICAL COURIER, were beautifully sung by Miss Frieda Stender, soprano, the composer accompanying at the piano. The songs were "Thänen," "Sternlein," "Harfenmädchen's Lied," "Oeder Garten" and "Ach, wer doch das Konnte." Mr. Schradieck played a Romance and Elegie for violin, to piano accompaniment by Mr. Saar. As a closing number of the matinee Mr. Saar played a group of his piano pieces, a Berceuse, a selection in the waltz style, two studies and a spirited waltz. The matinee was thoroughly enjoyed by the members and their families, and hearty congratulations were showered upon Mr. Saar.

An important feature of the afternoon was the exhibition of the Kaiser prize on the rear stage. After the matinee the members of the society and their guests viewed the handsome statue, which it will be recalled the Brooklyn Arion won at the National Saengerfest held in Brooklyn in 1900. The judges of the "Fest" awarded the prize jointly to the Brooklyn Arion and the Junger Maennerchor of Philadelphia. This verdict was received with great dissatisfaction, and the Philadelphia singers having declined to receive the prize, it will be sent to Baltimore, where the next national Saengerfest will be held in 1903. As the judges decided, the Brooklyn Arion were to keep the prize eighteen months, the time having expired, it will be shipped at once to the Monumental City. Dr. W. John Schildge made a brief but pleasing address at the matinee last Sunday, in which he invited all to take a farewell survey of the prize. However, the amiable doctor declared later to a friend that "we," meaning the Brooklyn Arion, would bring the prize back to Brooklyn again in 1903.

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For Particulars apply to "Saturday Extra Department."

BAYREUTH proposes to try another festival next July. Already has the "hard luck" cry gone forth. Last year's deficit was so enormous that—&c., &c.!! We all know what this means. It means death to Munich. And perhaps Munich means death to Bayreuth.

T O-NIGHT the first operatic novelty is to be produced. De Lara's "Messaline," which failed artistically in London and Monte Carlo, is to be given the honor of a hearing in the Metropolitan Opera House. We fancy that to-morrow's critical reviews will furnish good reading.

TWO musicians were included in the distribution of honors by the French Government last week. Pablo de Sarasate was decorated as an Officer of the Legion of Honor, and the title of Chevalier of the Legion of Honor was conferred upon Francis Thomé, the composer and music critic.

T HE municipality of Paris offers another prize of \$2,000 for the best new symphony or opera received by December 1, 1903. For the performance of the work the city will further give \$4,000 to \$5,000.

This means more manufactured music!

WE take no stock in the cable from Paris which states that "Jean de Reszké has promised that when he next goes to America he will go under Colonel Mapleson's management." Colonel Mapleson is dead and buried. If it refers to the son, who lives in Paris, we are much more inclined not to believe it. Jean de Reszké's coming to America will be under the management of Mr. Grau—and this is official.

THERE is nothing in the cable story of the "Wagner Memoirs." Nietzsche long ago pointed out that a Wagner autobiography would be an impossibly fictitious production. Wagner was ever a theatric person, and always saw himself and the events of his life theatrically. Doubts are being cast every day on the Wagner life as related by himself in his works—the starvation, the persecutions, &c. He kicked up lots of dust when he was starting out and he always had money and friends; lots of both. He spent the one freely and treated the other shockingly. And, by the way, where and when did Wagner study music? That is a question yet to be settled. The stories of the biographers are absurdly contradictory.

M R. GERICKE, the conductor of the Boston Symphony Orchestra, will not change the style or character of his conducting because it is considered by the critics, nearly unanimously, as lifeless and without dramatic force and climax. Mr. Gericke cannot alter his method, and if he did so he could not be Mr. Gericke, and he is Mr. Gericke—careful of detail, strict as a disciplinarian, recondite and mysterious, but absolutely colorless. He is gradually making an orchestral Aeolian out of the Boston Symphony Orchestra, and this is no reflection upon the Aeolian, for there are innumerable beauties centred in Mr. Gericke's musical instrument. Said a critic the other evening: "Mr. Gericke is engaged by Mr. Higginson for life, and what's the use; we may as well let it go at that." But why let it go at all? Why not say in these columns what everybody musical says, and the very fact that it is said in these columns is a kind of evidence that the musical public thinks and says so. A newspaper mirrors public sentiment. Mr. Gericke may read the symphonies, symphonic poems, overtures, &c., cor-

rectly from his viewpoint, and no doubt he does, but it is not the viewpoint of the music critics, and the music critics appear to be unanimous, too. However, in five or fifteen or more years we may all be converted to the Gericke style; that is, if we live long enough we may feel about music as Mr. Gericke does now. That would prove how far ahead of us he is.

T HE direct permanent correspondence of this paper from the musical centres of Europe—London, Paris, Brussels, Berlin, Vienna, Dresden, Leipzig, Milan, Florence and Rome—with occasional letters from other European points of musical interest, places us through our own associated correspondents in direct touch with the whole musical world. Taking this together with our American and home correspondence and branch offices it completes a musical circuit of information unparalleled by any other publication or institution on the globe. It has taken many years to attain the present, nearly perfect, service at our command which enables THE MUSICAL COURIER to secure the latest news and important musical information through direct sources with unerring promptness and reliability. It is therefore natural that the annual volume of this paper represents in each year a musical encyclopædia of its period, and this is but one source of the value of the publication; there are, of course, many others.

T HE London *Spectator* thus holds forth entertainingly and truthfully on the impresario. It is the position always taken by THE MUSICAL COURIER:

The genesis of the impresario may be traced back logically enough to the inherent necessities of the operatic environment. Opera came to its birth in Italy, the land of song, of the "bel canto," where the ingrained tendency of the people is (or was) to prefer charm to character, beauty of sound to dramatic intensity of expression. This led inevitably to the long and tyrannous predominance of the solo singer, male and female, which lasted for the best part of two centuries, and from which we are only at last beginning to extricate ourselves; and this tyranny necessitated a class of strong yet supple personages capable of controlling, humoring and reconciling the lions of the musical menagerie. For it should never be forgotten that the qualities required in the old impresario included personal courage as well as diplomacy. He had not only to console the prima donna for the death of her pet monkey, but to defend himself against the heels of an agile and infuriated tenor. Apart from what may be called the physical necessity for the impresario, there was an economic necessity as well. Co-operation among singers themselves was impossible, their maxim inter se being homo homini lupus; business details were to them distasteful or repulsive; hence the paramount need for the practical outsider with a head for figures, a faculty for organization and a love of adventure. For there were few more "switch-backed" careers than that of the impresario. Ultimate financial disaster seems, on the whole, to be the rule rather than the exception.

It is Richard Wagner who fills the music halls by emptying the opera house of the man who wants to hear something he can remember and whistle. Melody and simple harmonies he can understand and enjoy. The old Italian school gave him melodies which met his case; "from the first part of each it was possible more or less to anticipate the close." That is perfectly true; and that is the sort of melody which drives other men—the minority—frantic. Now, Wagner wrote very little that the errand boy can whistle with self-satisfaction, even with an imagined orchestra to support him; and therefore he takes Eugene Straton and the coon song for his solace rather than "Siegfried," as he prefers photographs of "our little darlings" for the adornment of his cigarettes to the Sistine Madonna.

T HE above appeared in the London *Daily Chronicle*. It is *apropos*. Why not accuse Beethoven of neglecting to furnish tunes for the whistling man in the street? This silly test invariably crops up in the arguments of the belated anti-Wagnerian. Why is not an analogous test proposed when a Whistler, a Segantini or a Sargent picture appears! The ignorant man is only flattered

when music is composed that he cannot whistle. Whistling forsooth! A pretty nonsense this! What has the mouth-fifer to do with Wagner, Tschai-kowsky or Mozart—three melodists?

THAT is, the musical critical press!

We wish to put THE MUSICAL COURIER on record as declaring that in no musical—or unmusical—city of our globe is there a band of music critics so devoted to its duties, so sincere, according to its lights, so fair in its treatment of newcomers. We know, because we are in the critical field ourselves, of the responsibilities and perils attached to the performance of a critic's duties. To be unseemly harsh to débutants is usually the practice of the callow, newly come critic. The man of experience, who knows that mediocrity prevails in this world, who knows the dangers, the difficulties, the labor demanded before a singer, a player or a composer reaches a position to be criticised, is apt to temper his criticism with mercy.

THE CRITICAL PRESS OF NEW YORK.

Messrs. Krehbiel, of the *Tribune*—the Dean of the Critical Faculty; Henderson, of the *Times*; Martinez, of the *World*; Reamer, of the *Sun*—whose Sunday columns are so instructive and entertaining; Hillary Bell, of the *Press*; Kobbé, of the *Herald*; Finck, of the *Evening Post*; Spanuth, of the *Staats-Zeitung*; Swift, of the *Mail and Express*; Walter, of the *Commercial Advertiser*; Chase, of the *Evening Sun*; Laura Danziger, of the *Journal*, and the gentlemen who write for the *Telegram* and *Telegraph*—not to mention the weekly journals at all—comprise a group of writers honest, conscientious and hard working. These critics do not shirk minor concerts, and, notwithstanding such weeks as last and this present one, give in their respective columns as complete a record of the various concerts, recitals and operas as space and their editors permit. When dramatic criticism in New York is largely influenced by extraneous causes, it is a pleasure to note that the musical daily press writes criticism unbiased by prejudice or the box office. This also applies to criticisms of the opera. Advertisers, naturally enough, have their rights; but in all instances are treated upon their artistic merits alone.

New York, January 20, 1902.

Editors The Musical Courier:

As was published in your paper recently, I returned from my trip to Australia, and before leaving here for Europe I wish to state to you that I have been all over the globe, in all of the musical centres, and wherever I have been, wherever I have visited, I always found THE MUSICAL COURIER. It seems to be encircling the globe itself as is no other paper that

WHAT BARRON BERTHALD SAYS.

has come under my notice. It is truly remarkable how THE MUSICAL COURIER spreads in all directions. Everybody, even in those far away countries, is quoting THE MUSICAL COURIER.

Yours truly,

BARRON BERTHALD.

THE above letter has just been received and it speaks for itself; but we can add a few words. For the past ten years the business management of this paper has been centering its whole energies upon the distribution of THE MUSICAL COURIER throughout all civilized countries, and the result is to-day that there is no part of the globe where there is any cultivation of music, or any tendency toward the cultivation of music, in which this paper does not find a circulation.

It is the only paper in the world in which musicians and musical compositions can attain exploitation, and it is the only advertising medium that has any advertising value. We hear of complaints at times regarding the high prices which are charged for advertising. The fact is that advertising in THE MUSICAL COURIER, considering its universal circulation, is the lowest in the price and the cheapest and finest investment.

RECENTLY Daniel Gregory Mason printed his views in the *Boston Evening Transcript* on "Richard Strauss and Symbolism," and in doing so seems to have given voice to some perverse ideas on the subject of this composer. Sooner or later

A STRAUSS CRITIC.

the public will awaken to its own opinion of Richard Strauss' music; but until that time, and especially during the present, when it still looks to others for some inkling of Strauss' intention, it is only fair not to mislead it or double its difficulties. Afterward this composer will take his place among the great ones—all straws point in that direction—and then public opinion can act independent of expert judgment; but just now to attack the man's work means to deny the masses frequent hearings of his works, and presents in itself a sense of unfairness which is not a trifling matter.

Mr. Mason first holds up the question of æsthetic principles. He acknowledges the tremendous technical resources of Strauss and applauds his skill, but tries to wreck this all with his disapproval by venturing: "Nevertheless, the listener who seeks definite lineaments, memorable of melody, such as send him away from a Beethoven or a Schumann symphony whistling or keeping time with his feet, will find his expectation unappeased." True this is; but does the value of a musical phrase depend on its being memorable and kept fresh in mind either by whistling it or keeping time with the feet? If so, then any of a thousand and one scraps of rag-time music must be a masterpiece infinitely greater than any single theme by Beethoven!

Then the writer lodges a wholesale complaint that the Strauss music is "like listening to a great many sentences begun and cut short in the middle." If he is sincere in this then his ear must be deaf to the long, sweeping lines of so many of the Strauss themes—there is no other answer to this objection.

After instancing kindred arts and making elusive parallels he rounds up this part of his diatribe by giving utterance to the most amazing statement that symbolism abolishes "all meaning in order to attain a more single and overwhelming beauty of material." Exactly how symbolism can exist without an underlying strata of meaning is not clear to us; on the face of it it would appear that to destroy the meaning would be to destroy the symbol.

But the chief objection to Mr. Mason arises out of his accusation that in "Ein Heldenleben" Strauss as a musical symbolist sacrifices harmonic and melodic design—in other words, throws form to the winds. How untrue this is a careful listening to or even a cursory study of the score will prove. That Strauss has not set about to follow in the given outline of the usual sonata or symphony form is evident; but this does not prove that he eschews form. Haydn, Mozart and Beethoven extended the inherited forms to meet their artistic needs; how well they builded is proved by their work as it stands to-day. Now Strauss has a message—if it is not comprehended, then so much worse for the listener—and he finds present forms too narrow to contain it; so he does what other great men before him have done—he invents the form to suit the message, instead of cramping the latter into an inelastic medium. A man of less genius would halt at the step; or should he finally decide to leap it would be an awkward one. With Strauss there is never any doubt at all; his method of expression seems the one possible way of voicing his message. This part of Strauss' work needs no defense—indeed it is doubtful if any of it does—since the formal construction of his scores speaks mightily for itself. In the case at point—that of the "Heldenleben"—not only does the work fall readily into its six symphonic sections, but also have several themes strictly formal value.

The charge that Strauss denies melody is almost too ridiculous to take seriously; but a single theme

will silence all caviling. Let the writer recall the very first theme—the "Hero Theme"—and if he does not regard it among the big themes of all times and the very greatest of modern days then—well, then there is no further argument.

To the assertion that Strauss sacrifices design so that nothing will "distract his attention from the ultimate aural sensations themselves" it would be difficult to find an answer if Mr. Mason did not admit in a preceding paragraph that "it is questionable indeed whether any musical sensation is more delightful than that afforded by three horns playing a simple triad." So the gentleman answers himself, for it follows that one finding sheer aural bliss in this recipe would gulp and strain at the heroic potion of Richard Strauss.

Finally it resolves itself into a matter of taste with Mr. Mason, and he admits that one is at liberty to worship at whatever shrine one chooses. And in the face of this it seems rational that one who admires Schumann's symphonies, apotheosises a simple chord played by as many horns and judges music largely by one's ability to whistle it or keep time with the feet—one who formulates these into his musical creed—for such an one Richard Strauss must be an enigma. The only regrettable feature in the present Strauss controversy is that so many people take their opinions from others. Earnest and attentive listening will do more to clear away doubts and put one's own opinion of this music of a genius on the stable basis of self-judgment than the reading of a thousand papers in favor of it.

THE PEOPLE WANT THEM.

THE following letter, which is signed "B." and here-with published, comes from the city of Chicago and the writer is a man of responsibility and well known in musical circles.

Editors The Musical Courier:

The article in your issue of January 8, copied from the Springfield (Mass.) *Republican* of December 22, 1901, does a great injustice to American musicians. While recognizing all that the writer thereof says as to the desirability of importing the best European artists, the spirit shown appears to be in keeping with a fad popular among anglo-maniacs and other American dupes of foreign managers. The wish is the father of the thought and such a statement is unworthy of any true American—totally unsupported by the facts in the case. A goodly number of American musicians, composers, pianists, conductors and violinists could be named as the equal or superior of at least some of the names on your correspondent's European list. The origin of such a condition as would prevent the encouragement and development of the American pianist is principally in the American piano trade itself. One great piano maker—a millionaire—sets the pace by bringing over a Rubinstein. An enormous sum is expended in advertising the artist and incidentally the instrument which he plays. Anecdotes and other matters of interest concerning the great foreign attraction are spread broadcast through the land, and our public, always athirst for a novelty and something with a foreign stamp on it, is led to do homage to the great man. Then the rival piano maker starts in to boom another European attraction, putting up again large sums of money. So far a most worthy project. The public hear a great artist and the piano maker gets great glory and everybody is satisfied. But when this method becomes a monopoly through the number of piano makers interested and the dozens of foreign pianists imported, the field becomes clogged to the almost total exclusion of the American artist from the important concerts, the columns of the newspapers and public interest generally. There are enough people interested in this scheme and a sufficient number of unthinking concert patrons in the land, to say nothing of the anglo-maniacs among us, to cause this system to amount to a high tariff against American talent. No matter how talented our young player may be, he can see no future in his own country for himself. He must play to a "dead head" audience in order to draw pupils. He must give lessons, wear out his energy and lose his ambition, if he ever had it, for the sake of a fad and his millionaire neighbor, the piano maker. American people are beginning to believe in themselves and their country quite as much, and with as good right, as those of any other country on earth. We have, and we can produce to-day, the best of everything, including musical artists. Why should we commit the grave offense against our musical future and rightful supremacy of allowing this state of affairs to exist. Let us have a fair field for all and no favors

to either side. When the American public is fully aroused to the truth of the situation it will right matters itself and refuse to be dictated to by a few people whose pocket-books are so much interested, or whose fads are devoid of correct foundation. Until American music lovers and piano makers see where their best real interests lie, in building up for the future, one might best say "don't" to our young talent in music.

(Signed) B.

The people of the United States will not pay money to hear American pianists except in rare cases, such as for instance in the case of Mme. Fannie Bloomfield-Zeisler, who, after years of work, has succeeded in impressing her intense personality and her art upon the people, but this exception is an evidence of the rule that goes the other way, because the people of this country are, to a great extent, still colonial in their notions and in their ideas and look to Europe for art.

This paper has for many years past, as is well known, fought for the American singer. It has never claimed that we could produce an opera today in the Metropolitan, or anywhere else, that would be the equal of the present performance so far as singers are concerned, because there is no opportunity offered. It is the opportunity that is wanted and that opportunity is not granted, and hence we cannot produce an opera made up of American singers as it should be. The opera itself, with the European singers, is very defective, but still the artists are of such a grade that they give us something at times. With an American cast we could do nothing as yet, because the American singers receive no indorsement from the American people and no encouragement. The same applies to piano manufacturers and to the pianists. The American piano manufacturer is in business for the purpose of making money, declaring dividends, getting his instruments before the public, and therefore he must look to such artists as will draw the public. The American public will not go to hear American pianists except in the instance above related, and if an American artist wishes to succeed he or she must first go to Europe. The European *cachet* must accompany the American artist before that American can make anything here in the way of success.

The coming visit of Prince Henry of Germany is an indication of the interest that our people take in foreign matters, and shows how quickly they are influenced—not that there should be no interest in this matter, but, on the contrary, the greatest amiability and hospitality should be shown to this Prince, the representative of the great German Empire and its people, and yet that very fact has set society agog, has filled the newspapers and taken up immense space in all publications because the people are interested, and the newspapers must, under all circumstances, play to the people in order to be sold and thereby make their advertising space valuable to their advertisers, for only such papers can be valuable to their advertisers as are sold. All of this work goes hand in glove, so to speak. Those papers which were to have no write-ups of Prince Henry and pay little attention to it would have less readers, whereas those papers that fill their columns with sketches, portraits of the Prince and pictures relating to him will have a much larger sale, and therefore will be much more valuable to their advertisers and be productive of bigger results, and again by reflex action bring results to themselves. The visit of an American to Europe attracts no such attention, for the reason that Europe is old and has gone through all of those experiences centuries ago. We must look at this matter from a common sense view, and we must recognize the facts as they are.

This paper has done everything in its power to call attention to the facts in the case, and it has done a great deal of good in the direction of calling the attention of the people to the sad state in which the American singer and player finds himself and

herself; but all we can hope for at present is a betterment of these conditions. We cannot suddenly change the tastes and fads of the people. There is another thing which must be considered and that is the sociological question. This country is not amalgamated; it consists of all kinds of nationalities. Its inhabitants in the great central cities are people that come from Germany, Italy, England, Russia, Ireland, Hungary, Scandinavia, Spain and also now from many other sections of the globe. The ethnological differences are so great in some instances as to make an amalgamation impossible before a century or two. They are not intent upon one object in art; they haven't any centralized thought on the subject; they are segregated instead of aggregated, for the reason that they associate in sections and in clubs, in singing societies and in communities, and even in the case of Prince Henry here German singing societies alone will give the musical entertainments in his honor. When he visits the Metropolitan Opera House he will hear his own German native singers. He will not see American singers at the American opera house here, and he will hear chiefly German singers. He will hear the German opera sung in the German tongue as it is given in Berlin. He will not hear any American opera sung by American singers. He will not hear an American orchestra; he will not even find an American at the head of the company, but a gentleman named Grau, who comes from Moravia. Of the other conductors, one was born in Posen, which is the birthplace of Mr. Damrosch; the other one, Mr. Flon, is a Belgian, and the other one, Mr. Seppilli, is an Italian. The master of the chorus is an Italian. The chief secretary of Mr. Grau is a German, and his business manager is an Englishman. The advertising manager of Mr. Grau is a German. The only people who are Americans are those who pay to hear the opera. The foreigners do not pay, but get the money, so when Prince Henry comes to the Metropolitan Opera House he will feel very much as if he were at home, because his own native tongue will be the chief thing that he will hear in the way of tongues.

And then Prince Henry may go home and say that he was in Germany, that it was all a mistake, and that he was not in America at all. He will find that all the clubs he may visit are German singing clubs. There are no American singing clubs. The only singing clubs are those composed of the Germans, because the Americans don't want to hear any singing by American singers, and here is the great trouble about this question of music and art in the United States.

It is the people. It isn't Mr. Grau's fault and it isn't anybody else's fault—it is the fault of the people, if it is a fault, and probably it is. This paper has been engaged, as we have said before, for years past in exploiting and showing up this state of affairs, and that is all we can do. We think there are thousands and hundreds of thousands of people in the United States who are interested in this matter, because we have so many readers; but they are not able as yet to make a change in the habits and fads of the people. Some philosopher said that the whole question of sociology represented a circle; that people at the lowest state of civilization were nomads and had no homes, and that after people become very wealthy and have nothing else to do they also become nomads again, which in the modern sense of the word means tourists, and that closes the circle. The chief tourists of the world are Americans. They are so much in love with their own country that they spend all their time in Europe, and of course they imbibe European ideas and notions, and that is probably a good thing for them and for Europe. For the American people it is another question, and the American people are going to settle it one of these days, long after the writer of the above letter is

dead, we hope, and long after we are dead, which we also hope will be the case.

WORCESTER COUNTY MUSICAL ASSOCIATION,
WORCESTER, MASS., January 17, 1902.

Editors *The Musical Courier*:

I thank you very much for your very fair and judicious article alluding to the change in conductors of the association.

I think we are in accord in our views regarding the matter of responsibility of the conductor in that one man must be accountable for the proper administration of the festival, and so am glad to advise you of the fact that Mr. Goodrich is in this instance the conductor who will be entirely in control of the festival during its progress, which of course makes him the ranking conductor.

WORCESTER FESTIVAL.

My suggestion for this division of labors was adopted by the board for the purpose of securing the best artistic results, and I have faith to believe that judging by our knowledge of the two men and the way they are taking hold of the business that my expectations will be realized.

Yours truly,

C. M. BENT.

THE only point about this is the question as to whether Mr. Goodrich can afford to take the control of the festival. Mr. Goodrich may be, and probably is, an excellent organist; but can an organist who is limited to that work and who has never had any experience with such an extensive work as that of festival conducting—can he afford to accept such a responsible position? Mr. Kneisel is a much better musician than Mr. Goodrich, for he has been playing under the batons of a number of the greatest directors on earth, and has participated in the chief works ever played by a fine orchestra. These are all matters which are foreign to the experience of Mr. Goodrich.

We would like to see the Worcester Festival made a great success, but we must admit that this news which has been sent to us by its president is discouraging. It doesn't indicate any progress, because a bigger man than Mr. Chadwick should have been placed at the head of it to control it. We admit that a bigger man than Mr. Chapman, from that particular point of view, is hard to find; but to give to a local organist the management and conductorship of a festival is certainly retrogressive. The rich people of Worcester County could have afforded to subscribe a large sum to secure some experienced conductor, and then they might have done something—not only from a financial and popular point of view, but also from an artistic point of view. Let us, however, hope for the best.

AFTER a dispassionate reading of all the criticisms of the New York daily newspapers we are forced to the conclusion that a new set of voices is needed at the Metropolitan Opera House. The present company is about ten years old. It is showing signs of wear and tear. Not

THEIR VOICES FADING.

even Calvé—the once magnetic and beautiful Calvé—can longer stand the strain of merciless repetitions of Carmen and Santuzza. Her voice is all but gone. Emma Eames is in stationary voice, for she gives it long rests; but she has not changed for better or worse in years. Louise Homer, a newcomer, does not count, nor does Fritz Scheff. Among the male singers we notice a decline in the art and voices—according to the daily paper critics—of Van Dyck, Bispham, Salignac, and Scotti. Even Gadski's naturally powerful organ reveals fatigue at times. Schumann-Heink, despite criticism, holds her own remarkably; Dippel remains in voice; so do Campanari and Journet; but the old crowd—where has it vanished? Nordica is perhaps in the best vocal condition of the lot. Ternina has her good and bad days and is subject to her nerves. We hear all manners of reports from Paris as to Jean de Reszké's voice. We have heard them before. He is a sufferer from influenza, and on his recovery will be in as good condi-

tion as ever. But his years are limited, his seasons few, when he may dare sing without the inevitable criticism. Alvarez has a robust organ, which he has never had properly posed. And the triumph of De Marchi last week is significant. He is the only possible successor to Tamagno in the Italian school of operatic singing. He has a tenor voice. It rings with health. It vibrates with music. Every decade the change comes—the *personnel* of the present Grau company will be very much changed after next season, when Mr. Grau succeeds himself, takes another lease of the Metropolitan Opera House and forms another company.

In this month's issue of the *Canadian Music Journal* some attention is paid to one James Dickinson, who, one evening recently, undertook to give an orchestral concert in Massey Hall. The writer of the notice does not appear to think highly of Mr. Dickinson's attainments. This,

THE HALL TO BLAME.

however, is not what I started to write about. In the notice appeared these words: "Miss Ella Walker appeared to be off the pitch in her songs, but that may be attributed to the hall being about half a tone sharp."

Can it be that Toronto's big music hall is tuned to a certain pitch, like a piano or an organ, or is it the management that is not half sharp? Whatever it was, the *Journal* says one of the dreadful effects was to send Police Inspector Stephen to sleep. An explanation is called for. —Hamilton Spectator.

HALLS can be tuned to a pitch; but there is sometimes a serious defect which is called an echo, and this echo affects the pitch. The tuning of halls is an accidental, and the signs of acoustics are in this respect empirical, because no architect can tell in advance how tone is affected when the hall is commenced or how the hall will affect the tone. Every individual has a tonic, many of them requiring tonics during the day to maintain their tone. People recognize one another in the dark through the tone of the voice, doing so unconsciously; that is, the recognition is not unconscious, but it is the medium of recognition.

Regarding the police inspector who went to sleep in Massey Hall we suspect that he might have been under the impression that he was in church, and as to Miss Ella Walker it becomes necessary for us to hear her before we can state whether she sings off pitch. At the same time let us state right here that many complaints have been made to us regarding the acoustics of Massey Hall, although some people are anxious to play and sing there under the present management.

Oh, how delightful it is to hear a voice which soars up to the higher levels because it was born with wings instead of being raised up by common human effort, a tenor that rings and enraptures instead of being merely a cry that is chiefly a combination of pitch and sound! This kind comes from the land of Italy only, and so beautiful is it when it comes that one would even say: "If I must choose between an artless singer and a hollow voiced artist, give me the singer." These voices have of late been unknown for such long periods that it seemed as if they would never come again, and as though Italy had lost forever the peculiar glory of her throats. But De Marchi's appearance at the opera on Friday seems at least to recall old times.

THE above editorial note appeared in the *Sun* of Sunday last. De Marchi represents the best expression of Italian lyric tradition that we at present have in this country, or probably that exists anywhere; that is to say, there is no better, and it ratifies the general impression among musical people that the methods of the Italians for particular features of vocalism still obtain and are superior to those of other nations. Unquestionably the singing of Wagner's music, the tremendous inroads on vitality through the necessary dramatic force that must be infused, has its effects upon the vocal cords and the nervous system generally, and this must affect singing and the voice, and it does affect them. De Marchi will adhere to those operas only which enable a singer to continue for years, under

proper treatment, to express the best forms of the lyric. It is indeed a great pleasure to listen to this singer and to be reminded, as the *Sun* says, of old times.

MUNICH, 1902.

HERE is the operatic curriculum for Munich next summer. There will be eight cycles, embracing "Die Meistersinger," "Tristan und Isolde," "Tannhäuser" and "Lohengrin." The series will end on September 12. Performances will take place on Mondays, Wednesdays, Fridays and Saturdays. The list of artists engaged is as follows:

Women—Anna von Mildeberg (Vienna), Lillian Nordica, Fritz Scheff (New York), Gisela Staudigl (Dresden), Milka Ternina, Hermine Bosetti, Else Breuer, Victoria Blank, Olive Fremstadt, Louise Höfer, Irma Koboth, Betty Koch, Bertha Morena, Katharina Senger-Bettaque and Ella Tordek (Munich).

Men—Georg Anthes (Dresden), Theodor Bram (Frankfurt), Max Bucksath (Schwerin), Ejnar Forchhammer (Dresden), Sebastian Hofmüller (Schwerin), Theodor Reichmann (Vienna), Leo Slezak (Vienna), Ernst Wachter (Dresden), Alfred Bauberger, Fritz Feinhals, Anton Fuchs, Josef Geis, Emil Gerhäuser, Peter Heidkamp, Max Kellerer, Victor Klopfer, Heinrich Knotte, Karl Mang, Theodor Mayer, Hans Melms, Max Mikorey, Albert Reiss, Georg Sieglitz and Raoul Walter (Munich).

Conductors—Hermann Zumpe, Franz Fischer and Hugo Röhr, conductors of the Royal Court Orchestra.

Stage managers—Ernst von Possart, Anton Fuchs and Robert Müller. Scenery, stage effects, machinery and stage lights by Karl Lautenschläger, royal director of machinery. Costumes by Prof. Josef Flüggen. Choreographical arrangements by Flora Jungmann, royal ballet mistress.

The performances of "Tristan und Isolde" and "Die Meistersinger von Nürnberg" commence at 4 p. m.; those of "Tannhäuser" and "Lohengrin" at 5 p. m.

The Klein Reception.

HERMANN KLEIN signalized his advent in this country by giving a musical reception at Sherry's last Sunday afternoon. Miss Esther Palliser, Anton Van Rooy, M. Journet and David Bispham sang. Eduard Reuss and Victor Harris played the accompaniments.

Madame Schumann-Heink, who was to have sung, was ill and unable to appear.

The fashionable assemblage which had gathered rewarded the singers with continued applause.

Among those who were present were: Madame Gadski, Emil Paur, Signor Seppilli, Sir Percy Sanderson, the British Consul General; Prof. and Mrs. R. Ogden Doremus, Miss Doremus and Dr. Krug.

FRANCIS STUART'S SECOND SEASON.—A year ago this man came from San Francisco saying in modest fashion he "wanted to see if there was a place here for him," and now his time is quite filled. After some successful seasons in the California city he came here, bringing with him several pupils, and the next year he is expecting quite a colony.

The great interest aroused in the Lamperti method, as evinced in the singing of Madame Sembrich, may in some measure explain Stuart's success, for he is an acknowledged master and exponent of this method, though at the same time representative of both the elder Garcia and of Vannuccini. One observing person said of Stuart that "he had a marvellous talent for getting his pupils started in the 'profession,'" and, indeed, this appears to be the case, when we consider that he has three pupils with the local "Florodora" company, with the Western company and in the "Toreador," in "Princess Chic," and one engaged for the coming Covent Garden opera.

Stuart's success as a teacher is based on three things, namely, he knows his business, he has had extensive experience, his pupils have confidence in him. Unite these with cultured personality and authoritative, though always pleasant manner, and small wonder Francis Stuart has made astonishing success in the metropolis in a year, such success that he has attracted pupils from Texas, California, Oregon, Pennsylvania and Canada.



THERE is an interesting and most comprehensive exhibition of books on musical subjects at the Lenox Library in this city. Dr. Billings conceived the idea of bringing together representative specimens of the literature of music, and a visit to the library will certainly repay the music student, for in an hour he can view, casually, to be sure, the entire range of general reference books, bibliography, history and biography. The opera is well represented, and there are letters in the handwriting of Beethoven, Berlioz, Czerny, Haydn, Jenny Lind, Liszt, Meyerbeer, Mendelssohn-Bartholdy, Rossini, Wagner, Spontini and other composers of note. There is also an original manuscript of a symphony for sixteen string and wind instruments by Mozart, dated April 26, 1779. This is very quaint. Lovers of the curious may see Wolfgang Caspar Printz's history of music, published in 1690. And there is a volume, "De Institutione Musica," published by Boethius at Venice in 1492—a date memorable to all good Americans. Carl Friedrich Whistling's "Handbook of Musical Literature" is of value, and so is a queerly ornamented cyclopædia dated 1732. A rare copy of "Apollo's Banquet," by John Playford, 1669, is said to be the only copy in existence. These books are in German, French, Italian, Spanish, Latin, English. German is the predominating language. The Drexel exhibition furnishes the major portion.

I found much to admire in the 130 examples of Fantin-Latour, presented by S. P. Avery to the New York Library last year. These may be seen upstairs at the Lenox. As the subjects of the eminent lithographer are largely musical, you may imagine that I studied them with some care. Lithography, after being submerged in the eighteenth century by engraving, came slowly to eminence during the latter half of the nineteenth. I recall having seen and handled J. L. Jerome's superb "Duel After the Masquerade," now extremely rare. And there were many etchers of renown who did not disdain working from the stone. As a medium I should say that it occupies a midway position between etching and mezzotinting. There is a softness, a purity of tone that is fascinating. In a different medium and by a superior process of stippling Bartolozzi gained his delicious skin textures, his wavering rich backgrounds. Fantin-Latour—who knows his Greuze, Boucher, Fragonard, Nattier, Lancret—is an artistic apparition, a *revenant* of the eighteenth century. Belonging to the Manet, Bracquemond, Legros, Vollon and Decamps group, which unified nearly fifty years ago in Paris, he nevertheless retained his individuality, refusing to contribute to the harsher chords of realism. He is an idealist; he has feminine charm; he dreams of soft, impossible women, and he is often hypersentimental. This quality leads to decorative excesses, to the creation on the plane of mere prettiness. All the illustrations to Wagner's "Parsifal," "Tannhäuser," "Lohengrin," "Rhinegold," "Götterdämmerung" and the rest struck me as fanciful without being imaginative. As interpretations of Wagner's profound vibrations of emotion

they are failures. You can't paint an epic on a fan! To me they recalled at times the swirling tones of Fuseli, a favorite London artist a century ago. But Fuseli, despite his craziness, had more fantasy than this graceful Frenchman. Wagner to Fantin-Latour is largely a question of undraped, well developed females. So his "Rhinegold" is better than the three "Parsifal" pictures—"Evocation of Kundry"—or the impossible and highly decorative plates devoted to Berlioz and Schumann. For the latter he exhibits a marked esteem; yet there is not a line that reveals the real Schumann. All is favor, prettiness—and lush sentimentality. Hugo's "Sara la Baigneuse" is in the right key. So are all the fanciful nudes, whether bathing, haymaking, love making or dreaming in impossible sunsets. Fantin-Latour did not draw upon stone, but used paper, "papier calque," prepared for the lithographer. He admired Brahms—the "Rinaldo"—and honored the great romantic painter and friend of Chopin, Delacroix, with decorative homage.

But as an interpreter of the Gothic Wagner Fantin-Latour does not make any appeal to me. He lacks what painters call forcefully and inelegantly "guts." The "Parsifal" etchings by the Spaniard Egusquiva are superior in invention.



I am glad to hear that Josef Hofmann denies receiving love letters from girls. He also denies as false the kiss stories. Good for Jozio! He is a manly chap, and quite different from the smirking virtuoso who with sundry winks shows you silly letters from silly girls—or says that he receives them.



From Editor William Marion Reedy, of the St. Louis *Mirror*, I have received an original looking book called "The Imitator." It appeared first in the *Mirror*—the most artistic and alive of Western weeklies—and set tongues a-wagging as to its authorship, for the volume is unsigned. We all of us have made guesses, but no one has hit off the name of the author. I shan't tell you the story of "The Imitator," except to say that an enchanted mirror plays the leading role. The side of the story that will appeal to New York is the *roman à clef*, for some of the characters are unmistakably drawn. The book caused a sensation in the fashionable world because Harry Lehr, Reginald De Koven, Hobart Chatfield-Taylor, Richard Mansfield and many other "celebrities" are said to be in its pages. And there are several well-known women besides. But the main thing, after all, is the telling of the tale, and that is superlatively well done. I'll wager that this is not the first book of the writer, who knows art, music, books, the theatre, society as well as he knows the smart set. I predict a big sale for "The Imitator." It is sure to be read at Newport, Lenox, Tuxedo, Narragansett and Bar Harbor next summer—not to mention New York and Washington this spring. It is an extraordinary book.



We have all of us some time or other been charmed by the wonderful quotation from Sir Thomas Browne in Emerson's essay "Poetry and Imagination."

Browne is supposed to be speaking of the ancient Egyptians: "Of their living habitations they made little account, conceiving of them but as hospitia, or inns, while they adorned the sepulchres of the dead, and, planting thereon lasting bases, defied the crumbling touches of time and the misty vaporousness of oblivion. Yet all were but Babel vanities. Time sadly overcometh all things, and is now dominant, and sitteth upon a Sphinx, and looketh unto Memphis and old Thebes, while his sister Oblivion reclineth semi-somnolous on a pyramid, gloriously triumphing, making puzzles of Titanian erections, and turning old glories into dreams. History sinketh beneath her cloud. The traveler, as he

paceth through those deserts, asketh of her, 'Who buildeth them?' and she mumbleth something, but what it is he heareth not." There is likely to be no reader who will not allow, with Emerson, that it is hard to refuse "the claim of poetry" to this splendid passage, which was first printed in Simon Wilkin's edition of Browne's works in 1835, pronounced by Southey to be "the best reprint in the English language."

John M. Robertson, the profound and brilliant English critic and editor—*inter alia*—of "Shaftesbury's Characteristics," refers to the passage in question in his "Essays Towards a Critical Method" and in the section called "Science in Criticism" remarks that the quotation called "Fragment on Mummies" is absent from the Bohn edition. Best of all, our American essayist, John Jay Chapman, belabored Robert Louis Stevenson with the passage in question, saying in effect: "There you are; write something like that and I'll forgive all your strained imitations of Burton, Sterne and Browne."

Now comes the sad part of the affair. According to the London *Daily News* the quotation is a hoax:

"A writer in a provincial paper lately quoted Sir Thomas Browne's 'Fragment on Mummies,' from Emerson's fine essay on 'Poetry and Imagination.' It is such a perfect bit of 'stately, sombre and gorgeous prose' that the modern reader, who is less familiar with his Emerson than was usually the case in the last generation, will not be sorry to see it quoted."

"Certainly the passage would seem not only to be Browne, but very good Browne."

"The passage in question, however, is not to be found in the cheaper edition of Wilkin's 'Browne,' which was included in 'Bohn's Standard Library.' There is good reason, it seems, for that omission, though it must have puzzled and annoyed many readers. A correspondent of the paper in question, Charles W. Sutton, asserts—with good warrant—that the passage in question is not Browne's at all, but merely a clever imitation of his style. He tells us that the version of the 'Fragment on Mummies' in Wilkin is given from a transcript in the handwriting of one James Crossley, of Manchester. Crossley, who was well known as a close student of Browne, and had taken the trouble to reprint some of his scarce tracts along with the 'Urn Burial,' supplied Wilkin with this fragment. The editor added: 'I have given this fragment on the authority of Mr. Crossley, of Manchester, but have not been able to find the volume in the British Museum which contains it; nor could he inform me, having transcribed it himself in the Museum, but omitted to note the volume in which he met with it.' Mr. Sutton observes: 'It is no wonder that it could not be found, for Crossley was hoaxing the learned editor of Sir Thomas Browne, the fragment being a *jeu d'esprit* from our townsman's own pen.' To hoax an editor, as Sir George Trevelyan observes, 'has, time out of mind, been the special ambition of undergraduate wit,' but it is not often that the temptation persists into mature life."



Gorgeous prose, is it not? Too Browne-ish for Browne, as Hugh Craig remarked. No wonder I've searched in Bohn's and elsewhere for the remainder of it. James Crossley must be the Chatterton of Manchester.



Apropos of the proposal to set up a statue to Sir Thomas Browne in the city of Norwich, the London *Times* remarks:

One is never very sure when the sincere homage of a former age degenerates into hypocrisy or a form or custom maintained only because few are bold enough to break with it. The encomiums regularly paid in histories of literature to this or that classic are often purely traditional, and correspond

to no real living sentiment. But with the author of the "Religio Medici" that is not so. He is very much of a human being, and a very interesting one, too, in all his dissertations on dry themes. He consorts with pedants, but is not one of them. He expatiates on his antipathies and affections with Montaigne-like unreserve. "I hold," "I believe," "I could never pass that sentence of Paracelsus," "I am confident," is the preface to so many sentences. He does not argue so much as reveal himself; and in the gravest passages touching the deepest affairs of man he evidently thinks that the reader will be pleased to be informed of some personal trait or whim of Sir Thomas Browne's. And so now, while his learning has become foolishness, his thoughts seem trite or false, his ramblings as unfruitful as purposeless, his ingenious conceits melancholy and overstrained, the man himself, with his serene nature, his manly confidence in all things good, his mystical vein never becoming morbid, attracts, nay, has for some readers a fascination. * * * The leaven in the mass of strange and not always interesting learning, the copious extracts from commonplace books, the precious element collected in the dragnet of rubbish, and the foolish examination of cock and bull stories, is the personal note; a singularly large, open, rich nature is revealed in ponderous pages, which, but for the lighter and more frivolous touch, all the genius buried in them notwithstanding would have sunk deep as the works of the "worthy Peireschius and the learned Emanuel Tizzanus," the Dalechampiuses, the Stobæuses, the Belloniuses, and the other good men, and heavy, whom Browne delights to cite.

There is another secret of his longevity. He had that great way of saying things which was also the gift of some of his contemporaries. More than one of them had the full dress style, the large, redundant, noble phrase, the leisurely, spacious mode of expressing themselves. They loved the Latin element in our tongue. In their hands *verba sesquipedalia*, ponderous and unnatural words, torn from their context in some ancient classic, were made organ stops, which, drawn out, gave forth majestic melodies. His was an age which delighted in verbal bravuras and flourishes, long drawn out perorations and sentences which were elaborate, magnificent, glittering mosaics. But, perhaps, Browne had in more abundance than all of these masters of the great rhetoric the art of continuous euphony, his eloquence not degenerating into verbiage, dignifying and beautifying, yet aptly expressing, all that is in the mind. Johnson, who did not spare the rod in the case of authors whom he really loved, says of Sir Thomas Browne's style that it is "a tissue of many languages, a mixture of heterogeneous words, brought together from many regions, with terms originally appropriated to one art, and drawn by violence into the service of another." But the critic cannot help owning the charm of the exotic phrases, the *verba ardentia* and *dulcedines veræ*, the forcible expressions, and the sayings final and monumental in their simplicity and brevity.



Henry Hadley's symphony, "The Four Seasons," will be played by Theodore Thomas in Chicago next Friday afternoon and Saturday evening.



And here is another pleasing literary forgery. In a recent book notice of Professor Beers' work on "English Romanticism," the reviewer of the *Evening Post* writes:

"In the discussion of 'Diffused Romanticism' and 'The Pre-Raphaelites' there is much that is stimulating and suggestive, and a little that is perplexing. Writing of Swinburne, Professor Beers says: "'Laus Veneris' follows a version of the tale given in Maistre Antoine Gaget's 'Livre des Grandes Merveilles d'Amour' (1530), in which Venusberg is called 'le mont Horsel.'" If Pro-

fessor Beers has had the advantage of perusing Gaget's book a description of the copy would be of the highest interest. It has been suspected by a skeptical generation that the half page of old French prefix to 'Laus Veneris' is a *jeu d'esprit* of the creative imagination. At any rate, there is no such work in the library of the British Museum, and no mention of either Gaget or his book in Quérard, Larousse, Lacroix or Chevalier, in the exhaustive 'Bibliographie de l'Amour,' or in the thirty-four fat folios of the 'Universal-Lexicon.' We fear that the seeker after the 'Livre des Grandes Merveilles d'Amour' is likely to experience the disappointments of one who would acquire for his collection the novels of Arthur Pendennis or the tracts of Dr. Primrose."

The marvelous pen of Algernon Charles Swinburne could create with ease the sweet old French and English version of the "Tannhäuser" legend which curious readers may find in Thomas B. Mosher's *édition de luxe*.

One more story and I am done. This, too, appeared in the *Post*:

A correspondent kindly contributes the following amusing anecdote of Thackeray's stay in New York, and vouches for the authenticity of a retort courteous which we seem to have met in other connections:

Your reminiscences of Thackeray's visit to America recall another.

While here he was very much attracted by the beauty and brilliancy of Miss B., and, in accordance with foreign custom, made a morning call when she did not expect anyone. Hearing some talking in the lower hall, she leaned over the banisters and asked the servant who it was.

"It's Mr. Thackeray, Ma'am."

"Oh, damn Thackeray!" replied Miss B.

"No, said Thackeray, who could not but hear the remark. "It's not Mither O'Dam Thackeray, but Mr. Makepeace Thackeray."

And, with a laugh, Miss B. came down.

P. S.—If Miss B. is alive still she can confirm this.

I have re-read with increasing delight and profit J. P. Dabney's "The Musical Basis of Verse." It sent me back to Sidney Lanier's "The Science of English Verse," which has been a sort of spring-board for Miss Dabney. But Lanier's tentative gropings are brilliantly supplemented by the younger writer, whose book should be in the working library of every composer, every poet. It reveals a grasp on the two arts that is edifying and artistic.

Edouard de Reszké is telling a story which he seems to relish mightily, even though the joke is upon himself and his distinguished brother, says a contemporary. It was during their last season in Paris together. In their apartments at a certain hotel the brothers often practiced singing together of mornings. One day while thus engaged they were annoyed by a loud hammering on the wall of the apartment adjoining theirs. Thinking their neighbors were hanging pictures, they tried to sing on.

When the racket had continued with unabated vigor for about ten minutes, however, it began to grow unendurable. The brothers paused to consider the question. Then they noticed that the noise had stopped. Instantly they recommenced their prac-

tice, encouraged to hope for peace. In another moment, however, the sound of hammering again broke in upon their singing, this time so loudly as to seriously interfere with good results. After persevering against the disturbance for some minutes longer, Jean descended to the office to ask if the repairs could not be made at some other time.

As he approached the desk he found an irate American who in all the French he knew was astounding the clerk with a tirade which in English would have been something like this:

"It's an outrage, those fellows bellowing next to us all day! If you don't stop it, we will. We've already used up the shovel and the tongs, and now we're beginning on the poker. We'll have a hole clear through the wall presently."

The tenor, standing by unobserved, enjoyed the varying expressions which flitted over the American's face as the clerk, having produced the register, revealed to him the identity of his neighbors. When the complainant finally understood, he made but one remark:

"And to think," he said, "that I've paid almost any price over in America just to hear those fellows sing."

Then he turned on his heel and went quietly upstairs. There was no more pounding on the wall. The "racket" had become musical.

I wonder how many hard working pen slaves have called Esther Singleton "blessed"? Each time Dodd, Mead & Co. publish a volume of hers I am unhappy until it graces my workshop—and well within reach. You may call her books "compilations," with the facile criticism of newspaperdom; but consider them minutely, consider the labor involved, above all the critical judgment displayed, the delicate feminine tact of omission implied. They are models of their kind. Miss Singleton's latest contributions—"First Aid to Hurred Writers" they might be termed—are "Love in Literature and Art" and "Romantic Castles and Palaces Described by Great Authors." The latter is a sort of sequel to her "Turrets, Towers and Temples" and her "Paris." It is copiously illustrated, superbly bound. The "Love" volume is of value to the student of fiction, who can read how the masters from Theocritus to Thackeray treated the miscalled "divine passion." Here is a rich collection of wits: Thomas Malory, John Lyly, George Peele, Edmund Spenser, Shakespeare, Marlowe, Beaumont and Fletcher, Cervantes, Ben Jonson, Sterne, Richardson, Field, Goldsmith, Goethe, Jane Austen, Byron, Scott, Balzac, Gautier, Dickens, Meredith, Eliot, Austin Dobson—even Kipling. Surely, there is catholicity enough. To set off the quotations—some of them lengthy—pictures are reproduced from Rubens, Rossetti, Domenichino, Watteau, Fragonard, Terboch, Kaulbach, Burne-Jones, Caypel, Rembrandt, Claude Lorraine, Guido Reni, Botticelli, Jan Steen, Alma-Tadema, Angelica Kaufmann and others.

I need hardly add that I always keep by me Miss Singleton's "Guide to the Opera," which for certain operas is the handiest book of reference. And I hear that this young lady is as admirable an expert in Colonial furniture as she is in paintings, prose and music.

E. Irenaeus Prime-Stevenson has occasional fits of the "homing" instinct, and from Budapest or Vienna, or—Bundelcund, he returns to Hackensack or to New York or—San Francisco. An accomplished globe stalker, he skims desperate seas in

search of peace. For example, he came all the way from Hungary to Hackensack to tell the people of that pretty Jersey place what constituted a good novel; and a very sound, instructive lecture he delivered on the subject—delivered for the benefit of the Johnson Public Library. Mr. Prime-Stevenson returns to Vienna in February, where he, happy genius, hears good music without having to write about it.

Vance Thompson is in New York for a few weeks, settling the details of a new play by Morand and Thompson which David Belasco has promised a production next season. In the spring Mr. Thompson goes to Russia.

This was in Sunday's *Times*:

"George Ade, who recently submitted the libretto of a comic opera to the Castle Square Company, was requested by the manager to make a certain change. Ade drew back haughtily and asked:

"Who am I that I should tamper with a masterpiece?"

THE work of William C. Carl as organist and choirmaster at the "Old First" Presbyterian Church for the past decade has stimulated the performance of church music all over the country, and in many respects has changed the character of such music. Ten years ago few organ recitals were given in this part of the world, and when given the programs would contrast strangely with the programs of to-day. In the matter of organ music and church music generally Carl has been an innovator, for not only has he put into his program novelties by living composers of all countries, but introduced at his organ concerts unfamiliar compositions by the great masters of past centuries. Many singers and violinists, too, have reason to feel grateful toward Mr. Carl for the many opportunities to be heard. Altogether the music at the "Old First" Church under Mr. Carl has been a mighty influence, and that influence is extending yearly throughout the land.

To Welcome Prince Henry.

GERMAN societies of New York and vicinity sent delegates to attend the meeting held at Terrace Garden last Sunday, where plans were discussed for entertaining Prince Henry of Prussia. As many singing societies are represented we print the names of the executive committee appointed at the meeting: G. von Skal, German Press Club; F. A. Ringler, Liederkrantz; Dr. von Duering, Morrisania Literary Societies; R. Mueller, German Kriegerbund; W. Wrede, German Veteranenbund; A. Leitner, Koltes Post, G. A. R.; Charles J. Gerhardt, Hesse-Darmstadt Volksfest Verein; F. Kamprath, Schuetzenbund; J. Moje and W. F. Grell, Plattdeutsche Volksfest Verein; E. Koenig, German Soldatenbund; A. Tieman, United Singers of Brooklyn; Charles Dersch, United Bowling Clubs; W. Baurhein, Schuetzenbund; Dr. Gustav Scholer, New York Turn Verein; Dr. Anderson, Central Turn Verein; T. Henninger, United Singing Societies of New York; E. Doempke, Manhattan Schuetzenbund; H. F. O. Hesse, United Singers of Hudson County; H. Koch, United Singers of Long Island City; E. Brandle, United Singers of New York; Adolph Canzler, Columbus Pleasure Club; Mr. Wolff, Staten Island; G. Buchler, United Lodges, I. O. H.; Dr. Senner, German Scientific Societies.

Dr. Louis Weyland presided at the meeting. Herman Weher was elected treasurer. Messrs. Reuter and Nagelschmidt acted as secretaries.

WHITNEY TEW RETURNS TO ENGLAND.—Whitney Tew, the basso, returned to England last Wednesday on the steamer Teutonic of the White Star line.

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(ADMISSION DAILY.)

William C. Carl.

WILLIAM C. CARL, the organist, is filling many engagements in various parts of the country in addition to his work at the Guilman Organ School and the "Old First" Presbyterian Church. It is ten years this month since Mr. Carl returned to New York fresh from his studies with Guilman in Paris. At that time he was comparatively unknown, although abroad he had made many friends, and had played with large success; still his American reputation was to be made. To those who have watched the rise of this young artist, and seen the success achieved, and the wide popularity attained from New York to San Francisco, the country over, it is a gratification to know what talent, coupled with hard work and untiring energy, will do. Almost immediately after the return Carl was engaged as organist and musical director at the Old First Presbyterian Church, Fifth avenue and Twelfth street, New York city, and he has raised the music at this historic edifice to a high standard of excellence, such as is seldom attained. Eighty-six organ recitals have already been given before audiences that have more than taxed the capacity of the church, and in addition musical services and many other functions have been given.

For five seasons Mr. Carl directed the Baton Club and two seasons the Gamut Club, both societies having been eminently successful in their work. For five years a quartet was engaged for the regular church work and for the past five years an innovation was effected, and a choir of twelve solo voices has made a distinctive success, giving music of an ecclesiastical character, attracting widespread attention. During the first tour of Guilman in America his friend and pupil did much to aid in its success, and the second tour was largely due to his efforts and work in carrying it through so successfully.

In the fall of 1899 the Guilman Organ School was organized, with Alexandre Guilman as president and William C. Carl, director, and with Jules Massenet, Theodore Dubois, Eugene Gigout, Dr. J. Frederic Bridge, Edmund H. Turpin, T. Yorke Trotter, Dr. C. H. Pearce, Gerrit Smith, John E. West, Joseph Callaerts and W. Stevenson Hoyt as vice-presidents. From the opening of the school success has attended the efforts put forth, and students from all parts of the country have eagerly come for study.

From the start Mr. Carl has been in constant demand for concert work. He has appeared with the Paur Symphony Orchestra, New York Symphony Society, Worcester Musical Festival, Queen's Hall Promenade Concerts, London, and given recitals at the Edinburgh Exposition, Stockholm Exposition, World's Fair, Chicago; Pan-American Exposition, Nashville Exposition, Crystal Palace (London), and next week plays at the Charleston Exposition. The recital tours have extended from the Atlantic to the Pacific. Among the colleges may be mentioned Wellesley, Converse, Dickinson, Wesleyan University, Toronto College of Music, Lake Erie, Wilson College for Women, Drexel Institute, Hackettstown Collegiate, Cincinnati College of Music, and this week plays a return engagement at Vassar College in a program of French works for the organ. Many of the large organs of this country have been inaugurated by Mr. Carl, and an extensive list of the cities covered during these ten years could easily be appended. Many of the foreign artists have dedicated compositions to the American organist, and been produced at the recitals

here. At the recent anniversary at the "Old First" to celebrate Dr. Duffield's tenth anniversary of his pastorate there, and who has worked so amicably with Mr. Carl all these years, the organist wrote a "Decennial Te Deum," to celebrate the event, which was sung by the choir with fine effect at the celebration. His "Masterpieces for the Organ," and Thirty Postludes for the Organ, as well as several songs and organ works have also been received with high favor.

Mr. Carl is one of the founders of the American Guild of Organists, and has twice served as a director of the Manuscript Society.

SOMETHING ABOUT PIANOS.

RARELY do these columns pay attention to specific pianos, to instruments of certain individual makes; it is the piano in general, the piano as a universal product and what may apply to its improvement and development, that appeals to this paper. At times, however, certain features of the piano business, or rather the art of piano building, attract such attention among the musical cognoscenti that it behooves a paper like this to devote space to the movement.

For instance, here in New York, is the piano making firm of Sohmer & Co., the Fifth avenue establishment of which, on the corner of Twenty-second street, is well known throughout this city, and the name of which is known all over the country. The Sohmer house belongs to one of the old line of high grade makers, which has secured a graduated record by means of a consistent and logical development of artistic piano construction that has brought the instrument into the formidable rank. The very inception of the Sohmer business was based upon the creation of a piano that was to be musically artistic and artistically musical; that was the ground plan of the institution. As in all work of that kind where the artistic element gradually comes to the foreground, it took time to disseminate the Sohmer principle of construction. When once attained, however, the Sohmer name quickly became identified with the best musical elements of the community and of the United States at large, through the musical development of the country itself, and through the association of the instrument with the highest type of musical thought, followed up by the constant use of the instrument in institutions of musical learning, in musical families, among musical artists and for musical purposes generally, so that to-day the Sohmer piano is identified with all that is excellent and thorough going in the practical application of the art of music through the playing of the piano.

All this has been done in an exceedingly modest manner, without the blare of trumpets, without noise, and without many of the concomitants that are usually applied for the propaganda of musical products. It has been done under the sway of a principle based on the knowledge that the merit of the article itself would finally receive the recognition of the people, and in this respect all of us have learned that such a course leads to success, no matter what may be the case in other instances. There is to-day no name in the piano world in which there is a greater confidence and in which there is a more complete affiliation in musical life than that of Sohmer, which not only represents solidity of construction, but a durability of product of a high musical quality. One of the efforts of the house has been to introduce its pianos among the amateurs of the larger cities, people who do not care to be identified with the world of advertising, and in this way thousands of the instruments have quietly been placed in the homes of the

most distinguished families, who are to-day staunch adherents of the Sohmer fabric.

In these columns there is no particular reason for going into the details and descriptions of the instruments themselves; they are, naturally, among the foremost type of modern grands and uprights as a matter of course, and it is understood that whatever can be devised in the progressive schools of piano construction is at once applied to the further development of the Sohmer instrument, in accordance with the latest discoveries in the science of acoustics. No money, time or effort has been spared to keep the Sohmer abreast with all that is distinguished and progressive in the art of piano building.

MUSICAL SALON.

THE first meeting of this musico-social club, held in the Myrtle Room of the Astoria last Thursday evening, had this program:

Love Waltz.....Moszkowski
Hungarian Rhapsodie, No. 6.....Liszt
Miss Irene Szabadkay.
The Sweetest Flower.....Van der Stucken
Mein Liebster ist ein Weber.....Hildach
Miss Frieda Stender.
O For a Burst of Song.....Allitsen
Mme. Josephine Jacoby.

EXCERPTS FROM THE OPERA VINETA,

By Reinhold L. Herman.
(First time in America.)

The cast:

Magnus.....Heinrich Meyn
Hildegard, his wife.....Miss Frieda Stender
Albertus, a magician.....Dr. Franklin D. Lawson
An Old Fisherman.....Herman Springer
Ithobal, a Phoenician prince.....Heinrich Meyn
Sareptha, his daughter.....Miss F. Marion Gregory
High Priestess of Astarte.....Mme. Josephine Jacoby

Of course the event of the evening was the Herman opera excerpts, all done well, indeed in certain instances superbly. The singers seemed to enter into their difficult task *con amore*, and this in some degree explains the distinction attending this first hearing. Miss Stender sang beautifully, showing her superior schooling and dramatic instincts; Miss Gregory displayed a voice of lovely quality, united with unusual musical intelligence and radiantly handsome personality, while Madame Jacoby as the High Priestess sang her "Come, Draw Ye Nigh" with a fervor of voice and beauty of style which caused tumultuous applause. Mr. Meyn was a dignified Magnus, reliable singer at all times, and Dr. Lawson's fine tenor voice showed not the least trace of the "bad cold" he was supposed to have. He, too, sang magnificently, while Mr. Springer did his share well. Throughout Max Liebling aided and abetted the singers at every possible opportunity at the piano, playing with refined skill and the artistic judgment possible only to the mature artist. Wellington Putnam was the reader of the evening. At the completion of the program some informal musical numbers were given.

Earlier in the evening Madame Jacoby caused an outburst of enthusiasm by her beautiful singing of Allitsen's "Burst of Song." When this song is sung in such manner, then, indeed, it amounts to something, and Madame Jacoby's beauty of person and costume of cream color all added to the effectiveness of her singing.

Miss Stender sang her solos with expression and strong voice; she has improved much within a year. The (evidently Hungarian) pianist, Miss Szabadkay, played with considerable brilliance. The second meeting of the Musical Salon will be held February 6, when excerpts from Paderewski's new opera, "Manru," will be heard.

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MUSIC AND MEDICINE.

Vibration the Source and Sole Condition of All Life—
Health a Synonym for Harmonious Vibration—
Disease Is Vibratory Discord.

BY SAMUEL S. WALLIAN, A. M., M. D.

LIFE originates in vibration and consists of an incessant repetition of vibrations.

Health is a sequence of persistent vibrations in harmonious series.

Disease is vibratory discord.

Death is the cessation of organic vibrations.

This condenses a volume of physiology, philosophy and physics into four sentences.

First, molecular, then bioplasmic, and finally organic or structural vibrations.

This is the modus and inception of evolution. It is the only satisfactory solution of the law of natural selection, the origin of species and the variation of individuals.

An individual is a nucleus representing the sequence of a series of constant vibrations concentrated.

Richet maintains that the external world, with all its diversified activities and organic exponents, is but the sum of blending and contrasting vibrations.

If molecular vibration could be stilled but for an instant the law of cohesion would be annulled, all semblance of organized structure would vanish; all life, both animal and vegetable, would become extinct, nature herself would be abolished and chaos would resume her ancient sway.

We live because every molecule of matter composing our bodies maintains a tireless though unapparent transition; creative energy illustrating the only possible example of perpetual motion.

When any organized structure or individual embodiment of motion encounters a force that interrupts its normal rhythm and rate of vibration the result is called disease. If the interruption is complete and continuous the shock is called death.

The vibration of particles of matter composing the external world produces impressions which we perceive through the medium of responsive vibrations within us, and we classify these impressions according to kind, and ascribe them to the special senses. The assemblage of nerves, muscles, arteries, respiratory mechanism—all the organs whose functions and exercise constitute living—are but unconscious vibrations, the immediate source of which we trace to trophic centres, the solar plexus, or involuntary cerebration; but of whose ultimate source we can but vaguely conjecture. In response to our interrogation the metaphysician and the scientist are dumb, while the theologian evades the question by substituting a name without solving the mystery.

We may content ourselves with the plausible assumption that soul by common consent represents the sentient something—essence, origin, force—that stands behind matter and imparts to it its identity, its perceptivity and self-consciousness. To this principle the physical body bears the same relation as do the strings, reeds and pipes to the music evolved from the organ and the orchestra. When the spirit, or to use a term for the moment quite in literary vogue—the subliminal self—departs, the organ and the organism are both dumb. This is the law of life, the law of growth and the law of death; death being neither more nor less than a change of form.

A million molecules of matter, however ethereal and imponderable, bombard the sentient centres, and the responsive consciousness takes up the rhythmic coincidence and shapes the teeming forms we call thoughts. Thus, fancy is as much an entity as any problem in Euclid. Science has not yet invented instruments of sufficient del-

icacy and accuracy to weigh and measure these "airy nothings"; but they have both motion and volition, since they can be projected with greater velocity and farther into space than the more material things with which we hold daily intercourse.

Every soul is a vibratory storm centre hurling its concepts upon surrounding objects, the response elicited indicating our estimate of the natural objects constituting our environment, of our neighbor, friend, husband, wife, child or lover.

Vibrations are thus the only source of impressions, whether physical, mental or psychic. When vibrations are pitched within a certain range of frequency we recognize them as sounds. Measured by the average perceptivity it has been found that an organ pipe 32 feet long emits the slowest vibrations, and therefore the lowest note that can be detected by the average human ear. The upper register also has its definite limitation, above which it is inaudible. But perceptivity of impressions, vibrations, varies greatly. No two individuals are exactly alike in this respect, and no faculty is more amenable to cultivation. This individual variation ranges all the way from the stupid dullness of the dolt to the exquisite sensitiveness of the clairaudient and clairvoyant. Thus, the blind feel color; the deaf feel sound, both of them through a cultivation of a fine sense of vibratory motion.

Possibly, in time, inventive genius will evolve micro-metric tests of sufficient delicacy to detect and define individual variations in touch, timbre and temperament, so that we shall be able to tell why one is an artist with his brush and another with his voice; why one takes to music and another to mechanics; why Smith is a baker, and Brown a baritone, and why one woman so readily exults in high C, while the next 10,000 never get outside the middle octave of milliners' bills and domestic gossip. Even among the singers there are a thousand failures before there is a single success.

Light, heat, force, motion, sound, sight, taste, thought and emotion—all these are but different forms of vibration.

The velvet of the lily, the exquisite tint of the rose, and the ethereal daintiness of the orchid, each is but some trifling variation in the timbre, the tempo or the pitch of the vibrations that produce it. Each is consummately perfect and unerringly distinctive, and each is a living refutation of the pseudo-psychic assumption that all forms, impulses and inspirations are the results of external impressions. The rose and rhododendron grow and bloom from the same soil and amid the same environments; the thistle and thyme grow side by side; the poet and the plodder are born of the same parents, in the same house and under the same star.

The poet thinks and sings in vibratory waves of effulgent light. His lines are photographic translations of his dreams, his visions, his prophecies and his pangs. If he warbles or weeps in your key or mine we warble or weep with him. If his keynote holds itself at a foreign pitch, we are not touched; he has no message for us. If the orator assails us with his platoons of vibratory argument in notes that jar with ours, his words fall on unheeding ears. The preacher who admonishes or consoles in a foreign key fails to admonish or console. Even the bird that hoarsely croaks in discordant falsetto is classed as a bird of prey, or as a scavenger.

The artist-genius is he who has learned the secret and mystery of modulation, is at home in all keys, brings all his hearers into harmonic touch and holds them in a spell.

As all men worship a beautiful woman so all men worship a beautiful voice; and when the beautiful form and bewitching voice are blended all the world is captive. It is a conjugation as rare as unalloyed pleasure or perfect

love. The man or woman who can look into the beautiful eyes and listen to the beautiful voice unmoved, blind and deaf to the beauties of sight and sound, is a human monster and a moral deformity. Let millstones be fastened about his neck and let him be cast into the sea of eternal oblivion.

Music is a sacrament of sound and rhythm; a marriage of measure and melody; a harmonic weaving of related and accordant vibrations. When we have learned to avail ourselves of its subtle potencies it will take rank with electricity and all the higher laws of hygiene in the field of prevention and cure. Music alone will ultimately unlock the mystery of creation and voice the unspoken secrets of the soul!

"All one's life is music, if one touches the notes rightly and in tune."—Ruskin.

"All deep things are song. See deep enough and you see musically, the heart of nature being everywhere music if you can only reach it."—Carlyle.

"He who explains music explains the universe."—Schopenhauer.

Michael Angelo declared that the secret of his conceptions was that he thought his ideals and dwelt on them until his hand kept time to the rhythm of his thought.

Beethoven!—the very name is a prophetic symphony: "In the deep tone of the syllables a presentment of immortality."

Händel caught his music "falling from the sky."

Wagner brought the sky to earth and transcribed the music of the spheres.

The pendulum of progress, in this most scientific of all the ages, is poised on the return "away from the holy mania for the realities of physical science" toward a realm of spiritual realities, spiritual equilibrium and spiritual freedom.

The latest demonstrations in physiological chemistry prove that all nerve force and action consists in a rhythmic rotation of electrons around the various elementary atoms, the nature of the action and extent of the force depending upon the rate of rotation and the circumference of the orbits.

Vibration itself is thus resolved into a procession of fluctuations on the part of a series of tangent and contrasting orbits.

Does sound a moment drop the strain,
Then Silence takes it up again,
Still sweeter—as a memory
Is sweeter than the things that be.
Pleased Nature's heart is always young,
Her golden harp is ever strung,
Singing and playing, day to day,
She passes happy on her way.

Song is the exultation of a spirit winged for flight; or it is the plaint of an imprisoned spirit pleading for release. It is the cry of a lonesome soul seeking its mate, or the symphonic prayer of a hungry heart imploring love! Throughout the ages it has struggled to make clear its mission, to announce the goal of human life, the mystery of creation, the articulate speech of spiritual existences—its own language and its own longing.

Every poet has been its only partly coherent mouthpiece, frantic to translate its messages into his own tongue. Each individual is sensitive only to those impressions that are pitched in his key. Pain and the plaints are pitched in the minor keys. Passion and prayer, exultation and despair, thankfulness and remonstrance, resignation and defiance—these range throughout the scale, and wander into every key, with endless modulation and intricate blendings. There are exquisite natures whose pulses beat in rhythmic periods, and whose very breath comes and goes in phonoscopic cadences. To these life becomes a song cycle, and their only cares and troubles are its discords. From the

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rank of these come all the musical marvels, the Beethovens, Mozarts and Wagners, the Marcos, Linds, Pattis and De Reszkés. These are the rare voices that find adequate utterance. Eons of ages have been expended in their evolution. There are equally fine natures—a hundred to one—that forever live and breathe and thrill in a world of melody to which they can only listen in dumb appreciation. These are the dumb poets, the clairaudients, who hear and feel, but cannot utter. There are yet others to whom noise and music are synonymous. Such are the rudimentary souls who happily do not realize their own deformity.

The solemn anthems of the sea, the flashing, crashing artillery of the clouds, the soft sighing of the summer winds, the low murmur of subsident waves, the babbling of the brook that sings its purling passage to the sea, whisperings of the forest, weird, wandering voices of the night, bird notes at dawn, the blending monotone of moving air and myriad insects, the hum of wings, rustling leaves, the throb and whir of the world's machinery—all these are the undertone and contralto of Creation, the diapason of Destiny, the basso profundo of Fate. Everywhere sound that annihilates silence and transforms death into life! The smith at his anvil, the carpenter at his bench, the weaver at his loom, bees at work in the clover, lowing kine at the gate, the farmer husking corn, the dairymaid at her churn, the housewife crooning to her babe, the older children shouting at play, the singing kettle over the fire, humming-birds that dart like animated bullets, swift as thought, and pierce you with their sharp notes as they pierce the opening honeysuckle; the faithful watch dog at his post, the baying hound following the chase; every word that is uttered, every thought that thrills and every motion that is made—all these are etched into the air we breathe, and recorded on the ocean of luminiferous ether in which our universe forever swings. We forget them as they crowd upon each other, but the record remains; not a vibration is lost. All our experiences and expressions are photographed on the omnipresent, sensitive plate of the universe, and only await the chemist touch of the central sun and the toning bath of the elements to become visible to every eye, in lines of beauty or in lines of inharmony and distortion.

Love is the culminant conjugation of two vital natures in attune. Hate is the strident discord that results from incongruous contacts and unaccordant combinations. Life is made and marred by the fortunate and unfortunate elections and selections we make. The soul is its vibrant and creative centre; the body is its instrument and organ, the form through which it speaks, thinks and takes cognizance of other forms, loves, suffers enjoys and accomplishes.

Physiologists have long recognized the existence of persistent characteristic vibrations in the three dominant systems of the human body—muscular, arterial and respiratory. The contraction of a muscle consists of either tonic or clonic vibrations. Each fasciculus is a bundle of microscopic filaments pitched and attuned in variant keys.

Every inspiration involves the vibrant activity of a million mimic Æolian harps that blend their muffled notes and culminate in the respiratory murmur, low and sweet, sweet and low as horns from Elfland faintly blowing. And every pulsation of the heart is the baton stroke of the maestro, directing and controlling his vibrant and obedient orchestra. All these results originate in molecular vibrations of which we can have no cognizance except by watching their effects.

Systems of gymnastics approach perfection only when they are associated with rhythm and harmony.

The electric current as applied in medicine either aids or injures, according to whether its vibratory movement harmonizes with the vibratory movement and needs of the part or organ to which it is applied.

The climax of effect from rhythmic movements, harmonic gymnastics, really consists less in muscular development—well enough in its way and as far as it goes—than in developing a faculty of muscular, nervous and mental control, psychic poise, spiritual aplomb, self-reliance. What this age of nerve strain needs is nerve training and nerve tone, rather than common brawn, which is comparatively easy of acquirement. The athlete who acquires only muscle makes a lamentable failure in life, and these failures have become so common and prominent that they have begun to decidedly detract from the universal esteem in which athleticism has heretofore been held.

Americans have acquired the reputation of living at high tension. We are not content with the conventional concert pitch of the average world, but insist on one that keeps the orchestra in the upper register regardless of strain, and compels the players to do most of their practice on the shift end of the fingerboard. As a result premature collapse is too common, the only wonder being that this exaltation pitch does not cause the strings to snap sooner than they do.

It is true that within reasonable limits the higher the rate of the vibrations the finer the texture and intenser the tone of the organism; but when tension becomes tempest and equipoise is lost, strain begins and damage is imminent.

Physical culture classes now move to rhythmic music, without which the cult would soon fall into desuetude. Not even the savage attempts his simplest or his savagest dance without accompanying music.

The Art Divine deserves to be classed as a seventh sense in every animal organism. Those who lack it are deformed.

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils.

Every normally endowed individual, like every musical instrument, only much more definitely, has his or her keynote. It is not necessary to appeal to the imagination or to occult science to demonstrate this fact, since the tests are simple and easily applied. One of the simplest is to cause the subject to occlude external sounds by stopping his ears with his fingers. He is then to slowly and as accurately as possible hum the natural scale, upward and downward until he fixes upon a particular note to which there is, as it were, internal response; that is, he will hear it with the internal ear, if it may be so called. This consonant response is the result of sympathetic transmission and constitutes the individual's phonologic equation.

Another test method is by causing the subject to execute the scale backward and forward until he detects that note which perceptibly causes a sense of response and delicate thrill on the part of all the sonorous air cavities simultaneously and in unison.

A third test may be applied by taking a full breath and exhaling it in a vocalized sigh without making any effort to produce any particular note. This experiment should be tried at a time when no musical tones have been recently heard, lest they be imitated and thus interfere with the accuracy of the result.

When by any of these tests the subject succeeds in determining his personal keynote it is to be identified by means of pitch pipe or piano.

Kitching, of Chicago, has devised a very convenient and ingenious instrument for this purpose. It consists of a series of steel bars, varying in length and width, and mounted in the order of a chromatic scale, on a suitable resonator. A hard rubber hammer is used to strike the tones, which are quite accurate and very musical. By the aid of this unique contrivance comparison with the vocal note detected becomes perfectly easy.

Still another test is accomplished by means of a receiving phonograph with an automatic device for registering the sound waves that impinge on the diaphragm or membrane. This instrument does more than to detect the keynote of an individual, it demonstrates the surprising fact that every musical sound has its characteristic curve, and thus writes its own tonal or phonal autograph.

But the keynote of an individual is not constant. It varies from day to day, according to his physical, mental and psychic condition. If the speaking voice be carefully registered it will be found to assert itself in tones capable of being transposed into intervals of either the major or minor scale. We all fluctuate from one to the other, according to our moods. When we are sad the very air we breathe is in a minor key. Divorces legitimately result from major and minor keys trying to blend!

The advanced pathologist has discovered in the speaking and singing voice a valuable auxiliary in diagnosing diseased conditions. Health gives the vocal tones a characteristic keynote and a normal quality of pitch and force, of clearness and volume, that are readily identified by a trained ear; while disease disturbs the normal tension of the vocal chords, either by relaxation or overstrain, thus dislocating the keynote and either exalting or depressing all the intervals of speech or song. The speech of a healthy individual maintains its vibratory distances or intervals from the keynote and utters itself in true major thirds and sixths, or in perfect fourths and fifths. We admire individual voices in proportion to their adherence to the enharmonic scale. Thus common conversation is in reality a type of song, the intervals and modulations of which are easily discerned by the trained ear. To the skilled physician the voice is an index to the vitality, a diatonic detective of physiologic and psychic conditions and variations, or, to coin a word for the purpose, a *sanometer*.

As the law of nature is harmony, deviations from this law or inharmony constitute disease.

This brings us to the original announcement.

Health Consists of Harmonious Vibrations.

It is a legitimate inference that the restoration of vibratory harmony is unquestionably and absolutely the only method of radical recovery from any and every deviation from the standard of health. This does not involve the mapping out of a new fad. On the contrary, it recognizes all systems of therapeutics with any proved value as auxiliaries. The means of correcting inharmonious vibrations are as various as are all other processes and resources of nature. Every remedy of proved value, every sanatory observance and appliance of merit has its forte. A choice of means is open to all with ample room for the exercise of taste, judgment and discretion.

But in this connection a direct and entirely rational means has been long and universally overlooked. It is at last beginning to be recognized and studied. It is pregnant with promise and full of hope for thousands of cases

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that are classed as "obscure neuroses," and of "hereditary tendencies" that have passed as hopeless.

The direct, subtle and surprisingly potent influence of sonorous vibrations in promoting and restoring vital harmony is being quietly and tentatively studied by advanced and thoughtful investigators, and the experiments thus far attempted in this country and abroad are meeting with a success that frequently astonishes both patient and practitioner. The field is as wide as the world, the study intensely interesting, and the ultimate results as yet incalculable.

But as in other departments of physiologic and pathologic study prophylaxis or prevention is worth ten times as much as cure, since it is far easier to keep the vital vibrations in accord than to depend on the professional tuner to restore them after they have fallen into a jangle. This can be done by surrounding oneself with an atmosphere of scientifically adapted harmony.

To coin another appropriate word, this is Sonopathy.

Where gripping griefs the heart would wound,
And doleful dumps the mynde oppresse,
There musicke with her silver sound,
With speede is wont to send redresse:
Of troubled mynds, in every sore,
Sweet music hath a salve in store.

O heavenly gyft that rules the mynd,
Even as the sterne doth rule the shippe!
O musicke whom the gods assinde
To comforte manne, whom cares would nippe!
Since thou both manne and beste doth move,
What beste ys he wil the disprove?

—Shakespeare.

Thus the pioneers have staked out the ground and the foundations of the coming structure have been laid. The symmetry and style of architecture to be wrought out in the superstructure remain to be disclosed.

Whom shall we honor as the founders, faculty and do-
cents of this new school? Not those would-be master
philanthropists who have built universities and endowed
libraries; not even those who found palatial hospitals; not
any of these, but the great souls who have invoked frag-
ments from the music of the spheres and wrought them
into forms of immortal beauty, into sublimest anthems,
oratorios and operas! Inspired composers, directors, im-
presarios and divine tone-artists, who in all ages have
moved the world, and transformed the human race from
savagery to civilization! Let them be dubbed doctors of
the divine art, priests and priestesses of the realm of har-
mony!

For Orpheus' lute was strung with poets' sinews,
Whose golden touch could soften steel and stones,
Make tigers tame and huge leviathans
Forsake unsounded deeps to dance on sands.

The new departure in medicine must be into the realm
that is peopled with symphonic souls! The doctor of
physic must take his post-graduate degree under the tutors
in diatonics and counterpoint. When he has mastered this
latest and subtlest specialty, peradventure his prescriptions
will read:

R Enharmonics (Gounod-Verdi)..... III.
Polyphonics (Rossini-Donizetti-Weber)..... ZV.
Mus. Dramat.-Symphonic (Wagner-Berlioz-R. Strauss)..... VI.
Signa—Mix with discretion, et adde compagne congenial.
To be repeated trois fois toutes les semaines.
The medicine will be pleasant to take!
In plain English, send your patients, suffering with

nervous disorders, to the opera and the concert hall rather
than to the apothecaries. No matter about the price of
the seats; they are more economical than drugs, and will
accomplish ten times as much for this class of patients.

ZELDENRUST, PIANIST OF THE FIRST RANK.

The Dutch Virtuoso Awakens Great Enthusiasm at
Carnegie Hall.

ANOTHER pianist of the first rank has come and
conquered in New York. He is Eduard Zelden-
rust, a Dutchman, who has created a furor abroad, par-
ticularly as a Bach player. But after his first recital at
Carnegie Hall Zeldenrust proved himself a virtuoso who
not only interprets Bach in a masterly manner but who
performs the compositions of other masters in an equally
inspired manner.

Following are extracts from criticisms in the New York
papers after Zeldenrust's first recital at Carnegie Hall:

The audience at Carnegie Hall last night made the acquaintance
of an extremely interesting pianist. Mr. Zeldenrust is an artist who
has come to say things that are worth hearing, and his manner is
such that they are likely to be heard. He has some idiosyncrasies
of behavior which are a trifle disturbing so long as they appear like
affectations, but that impression wears off in a short time, and there-
after his mannerisms give no offense. He has a beautiful touch,
and his command of all the dynamic gradations from fortissimo
down to pianissimo is nothing short of admirable. He is a thor-
oughly individual player, with little fear of the unconventional, but
no contempt for tradition. He is not content to display his splendid
technical ability alone (which would suffice to win him pretty hon-
ors), but he needs must read himself into the music, forcefully,
strikingly, unmistakably.

His playing of the B flat Impromptu by Schubert was delight-
fully poetical, but his handling of the familiar G minor Organ Fugue,
by Bach, in Liszt's arrangement, was amazing in its technical per-
fection, though it must have set the serious minded to wondering
if it was necessary so to dissipate its native voice. Surely, if any-
thing of Bach speaks the language of the organ it is this fugue.
Liszt's experiment in translation is interesting, but if the music is
to make its proclamation through the piano something of the organ
manner must be retained in the performance. Brilliance and clarity
of outline alone will not serve.

Mr. Zeldenrust had a modest introduction, but one that won him
respect, at the concert of the Kneisel Quartet last Tuesday even-
ing. Last night he warmed the audience into enthusiasm. He
showed that he was a superb technician, as well as a poetical musi-
cian. It will be a pleasure to hear him again.—New York Tribune,
January 13, 1902.

Mr. Zeldenrust's performances in the Middle West called forth
such extravagant critical praises that had these been republished
here the public would have been led to expect a greater than Pader-
ewski. The chroniclers of musical incidents, however, knew that
such laudations have in almost every case to be accepted with cau-
tion, and they were too considerate to injure Mr. Zeldenrust's
chances of success here by republishing any part of them. It was,
therefore, possible for him last night to stand firmly upon his merits
without fear of falling short of exaggerated expectations.

It is altogether fortunate that such was the case, for he is a
pianist of merit, with certain regrettable idiosyncrasies. He is
equipped with a technic fully up to the high requirements of the
day. He has fingers of lightning-like swiftness and iron strength.
He has splendidly developed wrists. He plays scales with flawless
smoothness and fluency. He can thunder octaves and chords with
the best of them. He has a dynamic range extending from a whis-
pering pianissimo to a crashing fortissimo. He has all the varieties
of touch and tone color. In short, he is a real virtuoso.

Better still, he has temperament. He plays passionately at times,
and herein lies the pitfall into which his art is driven by a lack of
repose, of that perfect poise which marks a master. In the climax
of the Chopin Ballade, for instance, he passed the limits of perfect
rhythm and fell into noise and confusion. In the Weber Polacca
he stormed after, but not in, the manner of Rubinstein. On the
other hand, he played the Beethoven Sonata with intelligence and

feeling, though with here and there a distortion of its symmetry.
He played the Bach Fugue extravagantly fast. It would have been
clearer if slower, yet it was a masterly piece of fingerwork. The
Schubert composition, best known as the Impromptu in B flat, he
played superbly. Here, indeed, Mr. Zeldenrust justified all praise.
It was a beautiful performance.

Sufficient has been said to indicate that this newcomer is interest-
ing, and his future recitals will probably be well attended. What-
ever may be thought of some of his readings, he certainly has indi-
viduality and an attractive personality. He is a pianist who lacks
only a keener musical perception and self-control. He offers us in
lieu of these vigor, brilliancy and variety of execution, backed by
warmth of temperament.—New York Times.

The successful debut of Eduard Zeldenrust on Sunday night at
Carnegie Hall, where he kept interested an audience notoriously
cynical in the matter of piano playing, in every number he played,
has been town talk in musical circles. Although the little Dutch
virtuoso gave promise of better things in his performance with the
Kneisel Quartet, he surprised even his most sanguine admirers with
his technical mastery and the thoroughly human quality of his art.

His Bach playing was startling in its clarity, intensity and musi-
cally breadth. He gave the big G minor Organ Fantasia and
Fugue transcribed for piano by Liszt with nobility of utterance
and astounding distinctness in the polyphonic passages of the fugue
—the latter taken at an unusually rapid tempo. Zeldenrust was less
happy in Beethoven and the Chopin A flat Ballade. But his short-
comings may be set down to nervousness, natural under the cir-
cumstances.

His success with his audience was remarkable, and after a dashing
interpretation of the Weber E major Polacca and the Fourteenth
Hungarian Rhapsody, he was recalled so often that he gave the
"Feuerzauber" from "Die Walküre" with delicate rhythmic and tonal
discrimination.

In the matter of tone color Zeldenrust was at his best in the Va-
riations of Schubert commonly called the "Rosamunde." Zelden-
rust's future appearance will be awaited with curiosity. He is a
brilliant artist.—New York Sun.

Eduard Zeldenrust, the Dutch pianist, gave his first recital in New
York at Carnegie Hall last evening. A previous appearance as the
assisting pianist at a chamber music concert gave but indefinite in-
dications of the character of his art.

Mr. Zeldenrust may be said to have destroyed many traditional
notions in the matter of Dutch temperament. There is absolutely
nothing about him suggestive of the phlegmatic and placid Hol-
lander. He is, on the contrary, the Slav, fiery, impetuous, intrepid,
furious, in fact—putting his whole body as well as his whole soul
into his playing.

He combines in a way the tremendous force of D'Albert with the
dashing speed of Rosenthal. He rushes everything he plays, as if
trying to distance others. He may be called a pacemaker among
pianists.

At times his touch is crisp, his tone sweet. He has a keen sense
of rhythmic form, too. But these are moments, only. His normal
manner is one of unseemly vigor, with a by-tone, a rude attack and
a persistent acceleration which make his climaxes chaotic. Technical
dexterity of a marvelous sort aids him and his runs are cyclonic.

Under such conditions Mr. Zeldenrust's talents as an interpreter
are purely personal. His Chopin readings were certainly novel.—
New York World.

THE DUTCH PIANIST CHARMS HEARERS AT HIS DEBUT.

Eduard Zeldenrust, the Dutch pianist whose fame preceded him
to America, gave his first recital in New York at Carnegie Hall last
night. It was rather an awkward looking man that bowed to the
respectful greeting of the audience, and an ungraceful figure that
sat at the piano, but there was nothing awkward or graceless about
the music he drew from it.

He seemed to be holding a conversation with the instrument;
he caressed it, bowed to it, drew from it the best that was in it.
There was nothing theatrical about his playing, not a trace of affecta-
tion. The applause seemed to annoy him, as if waking him from
sweet communion with a loved friend. Once, when the applause
broke in on his music, he stopped the piece he was playing, bowed
awkwardly and went on with the next number—a reproof that had
its effect.

His program was the Beethoven Sonata, op. 31, No. 2; Theme
and Variations, op. 142, No. 3; Schubert; Fantasia and Fugue in G
minor, Bach-Liszt; Ballade in A flat; Etude, op. 25, No. 7, and



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Etude, op. 25, No. 2, by Chopin; Polacca Brillante, Weber; "Isolde's Liebestod," arranged by Liszt from "Tristan und Isolde"; "On the Wings of Song," Mendelssohn, and the Hungarian Rhapsody, No. 14, Liszt.—New York Journal.

Eduard Zeldenrust, the Dutch pianist, who had his first real hearing here at Carnegie Hall last night, did several things that were most surprising. To begin with, he drew a fine large audience. And he played in a way calculated to distinguish him from the rank and file of a season's visiting pianists.—New York Evening Sun.

The eminent Dutch pianist, Eduard Zeldenrust, made his first appearance in New York at the last concert of the Kneisel Quartet. On that occasion he played his part in the great Schumann Quintet with so much vivacity, energy and spirit that he raised great expectations in regard to his solo recital. This recital was given at Carnegie Hall last night, and the expectations were realized in great part. Beethoven's Sonata, op. 31, No. 2, has seldom been played here with such thorough comprehension of the composer's intentions. The sonata is said to have been one of Beethoven's favorites, and to have been frequently played by him. He would certainly have been pleased with Mr. Zeldenrust's touch, tone, pellucid phrasing and careful shading. It was a performance in which the classical spirit was mixed with the romantic in equal proportions, as it should be in interpretations of Beethoven.

In Schubert's exquisite Theme and Variations, op. 142, No. 3, the Dutch pianist appeared to still greater advantage. No world famed prima donna could have sung the dainty melody more beautifully than he played it, and every one of the wondrous modulations in which Schubert delighted was accented lovingly. Schubert was the first writer for the piano who indulged in ravishing tone colors for their own sake, and of this fact also Mr. Zeldenrust was not oblivious. In short, his playing of this piece could have been equaled, of all living pianists, by Paderewski alone. It made one wish once more that pianists would pay more attention to Schubert's short pieces.—Evening Post.

Extravagant as have been the criticisms lavished on Eduard Zeldenrust, the Dutch pianist, by the critics of the South and West, his performance at his first recital last evening in Carnegie Hall went far toward justifying much that has been said in his praise. He is an artist of individuality and force. Technically he is a virtuoso of the first water. His fingering is flawless. He is a master of the varieties of touch and tone color. His fault is exuberance, a lack of the true artistic repose. But he is young—extremely so—and with years and experience he will doubtless overcome this.

It is hard to call temperament a fault in an artist, but the excess of it in Zeldenrust's case is all that now excludes him from being one of the world's greatest pianists. His future appearances here will be sure to attract larger audiences than greeted him last evening.—He is worthy of interest.—Evening World.

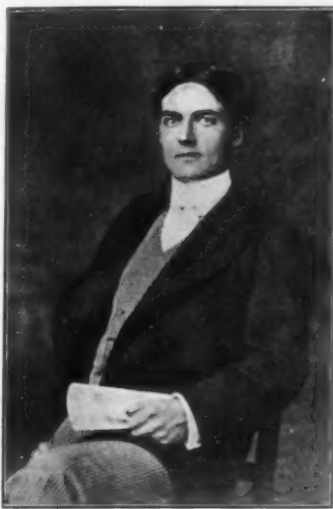
Mr. Zeldenrust, the Dutch pianist, although he played with the Kneisels last week, really made his New York debut at his recital last night. As his work in chamber music hinted, he turned out to be a most interesting artist, possessed in a large degree of those qualities that go to make great pianists. On the mechanical side of his art he has great strength, tremendous speed, and, for the most part, a very sure technic. His runs and scales are of crystalline purity and his octaves are, for the most part, admirable. He commands a most sonorous fortissimo, which he can graduate down to an almost breathless pianissimo, retaining the purity of his tone throughout. In other words, he is adequately equipped in the mechanical essentials of modern pianism. In the higher aspects of his art he has certain faults that will rouse more or less criticism; and yet, for the most part, they are forgivable. One is accustomed to attribute phlegm to the Dutch, but there is nothing phlegmatic about this artist. He has abundant temperament and plays with immense fire and spirit.—Commercial Advertiser, January 13, 1902.

In another column will be found a criticism of Mr. Zeldenrust's second successful New York recital last Sunday night.

ROBERT HOSEA WITH BOSTON SYMPHONY.

THE popular baritone of the Fifth Avenue Presbyterian Church, and of many concerts and musicales, is busier than ever this season. A recent engagement of importance is as soloist with the Boston Symphony Orchestra, with which he will sing at Providence, R. I., on March 26.

Hosea makes his success by purely legitimate methods. He has a voice of uncommon sonority, true and even throughout, capable of wide variety of expression, is of imaginative temperament, a careful student, always ob-



ROBERT HOSEA.

serving, and unites with these qualities a fine manly presence. Small wonder that the rare union of so many qualities should have attracted the management of the Boston organization to him; it may be confidently expected that this appearance will lead to yet others.

Among Hosea's dates this season are these: November 27, Brooklyn Institute recital; November 29, Pittsfield, Mass., concert; December 4, Newark Opera concert; December 18, Bloomfield (N. J.) Vocal Society concert; December 29, Cincinnati (Ohio) song recital; January 21, New York, in "The Daisy Chain"; March 18, Verdi's Requiem.

Hosea's swell recital of last season, at the Holland House, will be readily recalled, inasmuch as it was one of the most successful affairs of the year. He will probably have another of a similar nature this season.

HADDEN-ALEXANDER IN MANCHESTER, VT.—Mrs. Hadden-Alexander gave a piano recital at Manchester, Vt., yesterday, January 21.

HELEN FULLER CLARKE.

THIS young woman, who is rapidly attaining prominence both as a teacher and singer, in the former capacity chief assistant of Marie Seymour Bissell, is originally of Springfield, Mass., coming here four years ago with an alto voice of fair quality. Since studying with Miss Bissell she has developed into a soprano, with unusual beauty of voice. After a year's study she took her first choir position, and has since sung continuously, at the same time making a specialty of teaching—her pupils say she is "a born teacher." She makes a specialty also of French diction, after the Yersin method, and includes in her repertory a large number of French songs and arias.

At the annual Mendelssohn Hall concerts given by Miss Bissell, to whom she owes everything, she says, she has sung now three times, and at the last was on the program no less than five times, in solo, duet, trio, quartet, &c. Her solo was the difficult "Shadow Song" from "Dinorah," and readers of this paper may recollect the enthusiastic notice written at the time.

Her first public appearance after study here brought her many nice press notices, of which we herewith reproduce several, as follows:

An enthusiastic audience greeted Miss Helen Clarke at her successful concert in Young Men's Christian Association Hall last evening. Miss Clarke, who was formerly known to Springfield people as a contralto, has during her studies in New York developed a soprano voice of good range, which still retains its former pleasing quality. The debut of a singer in her native town is always accounted a trying occasion, but Miss Clarke evinced little or no nervousness and sang her varied and well chosen numbers with ease and finish. She was encored at the close of every number, and responded with well sung and appropriate selections.—Springfield Republican.

Miss Clarke has a perfectly clear soprano voice of the lyric type. Her range is extraordinarily high, and she took the final high C in "O Luce de Quest' Anima" with great ease. Her soft, sustained runs are aerial and bird-like, and show the artistic nature and spirit as well as the voice. The florid parts were rendered with great flexibility. As encores Miss Clarke sang "My Jean," by Howland, and "Shoogy Shoo," by Ambrose, and an Irish love song, by Lang. In these ballads she displayed great expression, tenderness and feeling.—Passaic Daily News.

Miss Clarke has a soprano voice of fine culture, which she has under wonderful control. Her high notes were taken easily and sustained without effort. She made an excellent impression.—Norwich Evening Record.

Miss Helen Clarke, the soprano, has a voice of unusual compass, and her high notes are very true and clear. Her singing of Neidlinger's "Parting" with Mr. Ensworth was a most pleasing number.—Norwich Bulletin.

MILLER PUPILS FOR CHURCHES.—The fine reputation as a vocal teacher which E. Presson Miller has gained by hard and conscientious work is ably sustained by the excellent work done by his pupils. Two of his pupils, who have succeeded in securing prominent church positions are E. J. Beach and Nathan Meltz. Mr. Beach has accepted the position of tenor soloist at the Madison Avenue Presbyterian Church, and Mr. Meltz has been engaged as bass soloist at the South Congregational Church, Brooklyn.

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SAN FRANCISCO, JANUARY 13, 1902.

THE principal event in the music world during the past week has been the Symphony concert, the second of the series given at the Grand Opera House on Friday afternoon, January 10, with Paul Steindorff directing. The work went far better than at the opening concert, and the first number on the program, the Fest Overture, by Lassen, was given in fine style, the old, familiar songs, "How Can I Leave Thee" and "It Was a Dream" occurring pleasantly at intervals, and carrying many in the audience back over a long period of time into the years that were, with their varied memories. Walther's "Prize Song" was a trifle sleepy, but well executed, and the Scherzo from "Midsummer Night's Dream" was their best number, and won a hearty encore. The Beethoven Symphony, No. 5, was not quite up to the mark, the Andante con Moto being rather an adagio and altogether too slow. However, Steindorff seems to be getting well into the spirit of the thing, and it looks as if the season will be a success after all. The audience was much more flattering as to numbers than the first, and was very appreciative of the good work done by the orchestra. The pièce de résistance of the next concert will be the "Jupiter" Symphony, by Mozart, besides which there will be the "Donna Diana" Overture, played here for the first time (von Reznicek), "Traume" (Wagner), and "Scènes Pittoresques" (Massenet), in four movements. Giulio Minetti is concertmeister and there is an orchestra of fifty-five musicians picked from the best in town, the first violins being played by E. Carlmueller, G. Cantilena, J. E. Josephs, Ed. Lada, C. Miltner, G. Minetti, Saml. Savannah, H. Sieving, Ferdinand Stark and Hother Wismer; second violins, C. Baumgaertel, M. R. Fleischman, H. Ford, G. Kalthoff, H. Lowinsky, L. Ritzau and E. E. Weigel; violas, Ch. Heinsen, C. W. Fuhrer, B. Jaulus, F. Knell, H. Sussmann and C. Trainor; 'celli, P. Friedhofer, F. S. Guttreson, H. Langstrof, F. Mayer and A. Weiss; basses, W. Angermuende, F. Dimitri, S. Greene, M. Rees, H. Sieger and J. Spiller; flutes, L. Newbauer, W. Oesterreicher and A. Paulsen; oboes, A. Lombardi and J. L. Mundwyler; clarinets, J. Kunzelman and J. Wrbu; bassoons, A. Beetz and J. L. Mundwyler; horns, W. Dablow, F. Huske, E. Schlotte and O. Schlotte; trombi, E. Keller and C. von der Mehden; trombones, H. Bellmann, W. H. Colverd and A. Roncovieri; bass tuba, M. Rees; tympani, M. Davis and S. Davis.

Thursday evening was the date for the second concert at Hopkins Institute of Art, under the direction of Sir Henry Heyman, during the exhibition of the Institute and the California Camera Club. A fine program has been arranged for each evening, and the attendance is very large, as these events are exceedingly popular.

Emlyn Lewys, late principal of the Virgil Piano School of London, now settled in San Francisco permanently, is giving a series of six lecture recitals on the fundamental principles, technic and dynamic changes in piano playing. After each lecture Miss Mary Carrington gives a short piano recital. The lectures are given in Knabe Hall of Kohler & Chase.

The fourth concert of this season was given by the Minetti String Quartet on Saturday evening, January 11, at Y. M. C. A. Hall, with the usual fine program, in which they were assisted by Frederic Biggerstaff on the piano. One of the finest numbers was a 'cello and piano duo between Arthur Weiss and Mr. Biggerstaff. The fifth and last concert takes place Saturday evening, February 8, with selections from Beethoven, Händel and Dvorák. S. G. Fleishmann, pianist, will assist.

One of the new announcements is for a dramatic recital to be given by Eleanor C. Haber at Sherman Clay Hall on Thursday evening, January 16. Miss Haber will be assisted by Albert I. Elkus, the young Sacramento pianist, and Harry Samuels, the violinist of this city.

The Polyhymnia is the name of the new music society under the direction of Arthur Fickenscher, of which Mrs. Fickenscher is the secretary and treasurer. Meetings are held every Thursday afternoon at 883 Bush street.

A recital was given by the pupils of Mrs. Arthur Franklin Bridge at the latter's studio, 2232 Broadway, on Saturday, the 11th inst., which is said to have been a very charming affair. The pupils rendered twenty-four selections from the following composers: Franz, Walther, Old English songs, Chadwick, Lehmann, Johns, Ellen Wright, "A. L.," Loewe, Thomé, Massenet, Foote, von Weber, Davidoff, Old French songs, Maud Valerie White and Mendelssohn.

The San Francisco Conservatory of Music holds a recital at Metropolitan Temple on Wednesday, the 15th, with an extensive program, embracing numbers by pupils of every department in the school. Seventeen numbers have been arranged, a noteworthy one being the Mendelssohn Concerto, op. 25, by Miss Maybelle Kelley, a very youthful pianist, with second piano and full orchestral accompaniment. The recital is to be given under the direction of E. S. Bonelli, the conservatory director.

Henry Holmes, the English violinist, who brought the experience of London successes to San Francisco but a few years ago, and instantly won recognition as an artist of superior merit, has during the holidays contracted pneumonia and is said to be at the point of death. Mr.

Holmes is very much thought of in our town for his work, both in his own violin playing and the directing of ensemble music. His loss in the event of his demise would be sadly felt.

The third of the Pasmore concerts will be held in the Maple Room of the Palace Hotel on the 21st. The talented Pasmore children will render the Beethoven Trio, the master's first published work, besides which there will be other special and interesting features.

MRS. A. WEDMORE JONES.

Jessie Shay.

MISS JESSIE SHAY, as piano soloist at the Kubelik recitals, is playing brilliantly. We append additional criticisms of her performances:

Miss Jessie Shay was the solo pianist. Her numbers were also virtuoso pieces and showed her technical acquirements. She also was recalled with enthusiasm, and responded with a dashing performance of Gottschalk's Tremolo. As an exhibition of musical brilliancy of the most extreme kind the concert was remarkable, amazing and one long to be remembered.—Newark (N. J.) Call, January 5, 1902.

Miss Jessie Shay, pianist, who plays at all the Kubelik recitals, is an accomplished young player. Her playing is a normal, well balanced exposition of artistic work, and her sincerity and freedom from any affectation insures the approbation of her hearers.—Brooklyn Times, December 24, 1901.

Miss Shay was also liberally applauded and deservedly. In all her playing there was an enviable dash and assurance, and she demonstrated that she possesses fine technical skill and musical insight. In short, she was altogether charming.—Philadelphia Item, January 5, 1902.

He was assisted by Miss Jessie Shay, who played some piano pieces with much brilliancy and good taste.—Philadelphia Inquirer, January 5, 1902.

Miss Jessie Shay played three solo numbers and one encore. Her work expresses a thorough acquaintance with the composition, phrasing and interpretation, accompanied by a crisp and brilliant technic.—North American, Philadelphia, January 5, 1902.

Miss Jessie Shay met the difficult position anyone appearing with a lion finds herself in by interesting her audience in her several numbers, and in arousing them by her dexterity in her final encore.—Philadelphia Press, January 5, 1902.

Tenor Strong in Worcester.

EDWARD STRONG sang in "St. Paul" at Worcester, Mass., last week, with J. Vernon Butler's choral society, and his pronounced success is evident by the following:

As a soloist Mr. Strong made a good impression. His voice is resonant and smooth and carries well. He reached his high tones with ease.—Worcester Spy, January 8, 1902.

A deal of solo work devolved on the tenor, Mr. Strong, and it was performed without a flaw. The fact that he is tenor soloist at the Fifth Avenue Presbyterian Church of New York is sufficient to indicate that he is an artist, and that belief was certainly enhanced when his Worcester audience heard him sing in many of the more difficult parts of the work.—Worcester Telegram, January 8, 1902.

The palm of the evening should be accorded without question to Mr. Strong, who sang the tenor solos. * * * He showed the greatest skill and intelligence in voice and breath control, enunciation, phrasing and interpretation. It is impossible to conceive of the recitatives being read any more sincerely, declaimed more authoritatively and sung with greater appreciation of their meaning than they were by Mr. Strong. And so it is that because of his masterly handling of his part, his appreciation of the nice detail of recitative work and his comprehensive grasp and artistic conception of the music in hand, that he should be given the highest praise.—Worcester Evening Gazette, January 8, 1902.

ALEXANDER HOWELL, TENOR.—This pupil of Walter John Hall sang recently at Mrs. Joseph Augustine Cozzino's musicale, his numbers being "Ah Moon, of My Delight," by Lehmann, and Mayer's "Ich liebe Dich," both of which he sang with much success. He was most heartily applauded and recalled, and later in the evening had to sing again.

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WILLIAM C. REHM.

AMONG the piano teachers who are successfully following their profession in New York William C. Rehm holds an enviable position. In his class are several pupils of great talent, who under his capable and painstaking instruction will doubtless develop into accomplished pianists. Many pianists who hold high places in the world of music owe all their success to Mr. Rehm. He has started on a successful career those who reflect in their art-life his excellent methods.

The subject of this sketch was born on Governor's Island, February 29, 1864. At that time his father, Charles Rehm, who was a distinguished musician and recognized as one of the foremost bandmasters in the United States, was stationed there. With regard to Mr. Rehm, Sr., a few words are apropos. He was a broadly cultivated musician, whose versatility showed itself in his ability to play the piano, violin, and most of the brass and wood-wind instruments which go to make up an orchestra and military band. He held positions of honor under the United States Government, and was a close personal friend of President Abraham Lincoln, General O. O. Howard and other distinguished statesmen and soldiers. He was a man of unblemished reputation, whose death a few years ago was sincerely regretted.

It was perfectly natural, according to the laws of heredity, that William should be endowed with musical talents, and early he gave manifestation of gifts of an uncommon order. Before he was twelve years of age he had acquired some knowledge of music, and could play acceptably the smaller works for the piano. Until he was fifteen his sole teacher was his father, who watched very carefully the rapidly budding genius of his precocious son. Young Rehm showed a predilection for good music, and preferred the classics to the light and frivolous compositions which delight most young students. Early was he led in the paths he should go, and early was his taste developed. Such progress did he make in his art that ere he was fifteen years of age his father determined that he should be placed under another and more experienced piano teacher than himself. Consequently young Rehm became a pupil of George Magrath, of the Cincinnati Conservatory of Music. This pedagogue enjoyed a high reputation and was eminently successful with his pupils. No sooner had he undertaken the instruction of young Rehm than he detected his exceptional talents. Under Mr. Magrath's tutelage the New York boy made rapid and sure progress. While studying the piano and developing his technic young Rehm took a course in theory. He acquired a good knowledge of harmony, thorough bass, counterpoint, composition and form. About this time his creative faculty began to exercise itself, the consequence being that he composed several piano pieces and songs of definite merit. These compositions received the unqualified praise of his teacher and other members of the conservatory faculty. After completing a full course of study at the Cincinnati Conservatory of Music, Mr. Rehm returned to New York. He appeared in several concerts with great success.

Constantin von Sternberg was so impressed with young Rehm's ability that he offered to give him a finishing course. With this able teacher Mr. Rehm studied a long time and with the happiest results. His technic was highly finished, his musical horizons were widened, his knowledge of interpretation was enlarged, and his musicianship was developed. When he left Mr. Sternberg he was a pianist of exceptional equipment. He was urged to devote himself to concert work. He preferred teaching, however, and, after making a successful tour through the greater part of the United States, he determined that he would settle down and confine himself to teaching.

Constantin von Sternberg had established himself in Atlanta as the director of a prosperous conservatory of music, and, at his solicitation, Mr. Rehm became his as-

sistant. In this Southern city Mr. Rehm exercised his musical activities for several years, and his success was gratifying. When Mr. von Sternberg left Atlanta for Philadelphia he bequeathed his class of advanced pupils to his able assistant, who carried on the work uninterrupted. While residing in Atlanta Mr. Rehm often appeared in recitals and concerts, occasionally visiting neighboring cities. His reputation soon reached every part of the South, and pupils came from near and far to study with him.

Soon after the death of his father Mr. Rehm determined to return to New York and open a studio for advanced

remarkable technic, which defies all difficulties, his powerful tone, which enables him to produce the most varied dynamic contrasts, by the energy and fire that glow in his reproductions, and the noble simplicity and ringing quality of his cantilena, which is free from false sentimentality.

If Mr. Rehm were to elect to become a successful concert pianist there is no doubt that he could easily win a high position among the virtuosi, but his ambition is not in that direction. He has eschewed that career, and is devoting himself exclusively to teaching. What he already has accomplished is by no means to be passed over lightly. Not a few of those whom he has taught are now successful teachers themselves. Some of his former pupils



WM. C. REHM.

pupils. For the past seven years he has been engaged in his chosen work—that of teaching, but occasionally he has made appearances in concerts and recitals.

With regard to Mr. Rehm's ability as a pianist, a prominent music critic has written:

As a pianist Mr. Rehm has played most everything of importance in the whole range of piano literature, which in itself suffices to testify to his mastery of the intellectual and technical difficulties of piano playing. Every one is attracted by his playing, on account of his infallibility in regard to tempi, a never deviating correctness of phrasing, a complete understanding of the composer's meaning and a special gift of concentrating a piano composition into something almost orchestral, and at the same time giving attention to the smallest details. Besides these important qualities, which appeal especially to the musician, Mr. Rehm wins his general public by his

in Atlanta now hold important positions in colleges and conservatories in the South. Since returning to New York he has taught some exceptionally talented pupils and has produced pianists of note.

How Mr. Rehm is esteemed by distinguished musicians the following letters show:

It gives me much pleasure to be able to indorse the good words of commendation and appreciation of my esteemed friend, Wm. C. Rehm, as voiced by my able colleague, Constantin Sternberg. Mr. Rehm has decided talent and great musical feeling and fancy in his playing, and, above all, is a teacher of the first rank.

WM. H. SHERWOOD.

I take great pleasure in testifying that Wm. C. Rehm was, and still is, employed as piano teacher in several private families that

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I am personally acquainted with; also in conservatories here, and in other cities.

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TITUS D'ERNESTI.

I take the liberty of testifying that Wm. C. Rehm is endowed with most pronounced musical and pianistic gifts, and his success as a teacher is simply wonderful.

EDMUND NEUFERT,
New York College of Music.

Capplani Five o'Clock Tea.

SOME exquisite singing was heard at Mme. Luisa Cappiani's musical afternoon tea last Friday. The guest of honor was Mme. Mary Howe and the artists, Laura Bellini, soprano; Maud Kennedy, lyric soprano; Mrs. Mathilde Hallam McLewee, contralto, and Miss Caroline Beebe, pianist.

Miss Bellini sang "Teach Me Thy Ways," by Torrente, with fervor of delivery and plenitude of voice, and Mrs. McLewee gave Buck's "Sunset" as only she can, with her ardent musical temperament and beautiful voice. Miss Kennedy's progress in the last year has been great, so that she sings the "Shadow Song" with ease, triumphing over its manifold difficulties; later she sang the difficult Polonaise from "Mignon" with such fluency and brilliancy of technic that all were enthused, and particularly so Madame Howe, who showered congratulations on the singers. Miss Kennedy is to sing at the Montauk Theatre January 26.

Miss Caroline Beebe played Moszkowski's "Etincelles," as well as the Schumann Novelette in E, in fine style, and won applause. Besides Madame Howe and her brother, there were present among others several pupils of Madame Cappiani, Miss Cecilia Cox, Miss Newall, Miss Boyle, Dolly Nobles, Alice McDermott, and F. W. Riesberg at the piano.

Mr. Carl to Mrs. Sawyer.

WILLIAM C. CARL, director of the Guilman Organ School and organist and choirmaster of the "Old First" Presbyterian Church, has sent the following letter to Mrs. Antonia Sawyer

Mrs. Antonia Sawyer, 1690 Broadway, New York:

DEAR MRS. SAWYER:—Diction, a subject so much neglected in America, I consider of paramount importance to every vocalist, and indispensable in attaining an artistic finish. I have observed with interest your work in this direction, and consider that there is no one in this country better qualified to teach the subject than yourself, and I wish you all success. Very sincerely, WILLIAM C. CARL.

THE DANNREUTHER QUARTET.—The Dannreuther Quartet, at their regular Sunday afternoon club concert at Dr. Knight's residence, January 12, produced two compositions of Silas G. Pratt, a Reverie and the "Rocking Minuet." Both were rendered with exquisite taste, and were received by the artists and connoisseurs present with enthusiasm.

MAX BENDHEIM'S PUPILS.—Miss Clara Weinstein, the soprano, who is a pupil of Max Bendheim, will be the soloist at the last concert of the season given by the Liederkranz. Miss Weinstein is the soprano soloist of the Episcopal church of Kingsbridge, New York, and is making rapid progress in the right direction. Another pupil of Mr. Bendheim who has a bright future is John F. Hazen, Jr. Mr. Hazen, who has exceptional musical talent, has a baritone voice of good range and fine quality. All of Mr. Bendheim's pupils who are before the public are successful, and it is not surprising that his studio, at 332 West Fifty-sixth street, is a busy one.

BALTIMORE.

BALTIMORE, January 19, 1902.

THE Musical Art Club, which through its work of the past two years has made Baltimore justly proud of a unique and admirable organization, gave the first concert of the season at Music Hall on the 7th inst.

Under the directorship of David Melamet, and with the assistance of the Sutro Sisters, ensemble pianists, the following program was presented:

Remembrance	Bungert
A Minstrel Song	Adam de la Halle
(Arranged by A. Zander.)	
Lightly Flitted Round the Rose (old French song)	Wiske
(Arranged for tenor solo and male chorus by von Baussnern.)	
Fantaisie	Bruch
Aufforderung	Weber-Weingartner
The Misses Sutro.	
Villanella (Echo Song)	Orlando di Lasso
Break! Break! Break!	Wiske
Jessie, the Flower o' Dumblane (Scotch folksong)	Von Othegraven
Barcarolle	Schytte
Hungarian Dance	Brahms
Feu Roulant	Duvernoy
Rakoczy March	Liszt
The Misses Sutro.	
O Calm My Weary Longing	Maase
Farewell, Faint Heart	Brahms
Dost Thou Love Me?	Engelsberg

All of the choruses were sung à capella, and with the exception of the first group with pure intonation. There is still a want of complete self-immolation among this chorus of soloists; otherwise its work is well-nigh above criticism. The tenors are a particularly fine body—a rare and highly to be prized condition!

The Sutro sisters made this the occasion of their return to the concert stage, after an absence of several years, and they received a flattering welcome.

Their playing is characterized by its former charm of unity in technic, phrasing and coloring, and has gained in breadth and brilliancy. They were compelled to add an encore to each group of solos.

The sixth Peabody recital was the occasion of a remarkable scene in the fine concert hall of the institute, for, though Mme. Fannie Bloomfield-Zeisler is heard here at least once each season, the announcement of her recital drew an extraordinary audience to hear her on the afternoon of Friday, the 10th. Twenty minutes before the hour every seat was occupied, and the would-be auditors who continued to pour in filled the window sills, aisles and every available spot in the large hall. Finally, quite a German touch was given the scene when benches were carried on the stage, where a number of fortunate late comers were accommodated. To give an adequate description of a recital by this truly great artist is a task of which the critic feels himself unworthy. Her playing was an inspiration, moving one to anything but a commensurate account. The program follows:

Sonata in F major, op. 10, No. 2 (by request)	Beethoven
Vogel als Prophet (by request)	Schumann
Hark, the Lark! (by request)	Schubert
(Transcribed for piano by Liszt.)	
Menuetto, from op. 78	Schubert
Mazurka, op. 33, No. 2	Chopin
Valse, op. 62, No. 2	Chopin
Nocturne, op. 37, No. 2	Chopin
Polonaise, op. 53 (by request)	Chopin
On the Mountains, from Folk Scenes, op. 19	Grieg
Valse (à la bien aimée), from Papillons d'amour	Schuett
Wedding March and Dance of the Elves	Mendelssohn-Bartholdy

The program of the third Boston Symphony concert was the same, with the exception of the concerto, as that given in New York yesterday afternoon. Mr. Gericke convinced us in his reading of the lovely Schumann

Symphony in B flat, and the MacDowell "Indian Suite" proved a most interesting and delightful novelty. It was a disappointment that so forceful and intellectual an artist as Harold Bauer should have given us the Saint-Saëns G minor Concerto, instead of one of the big works. Fortunately he returns to us in recital later in the season.

The Kneisel Quartet and Harold Randolph presented at their third concert Tschaiakowsky's Piano Trio in A minor, op. 50; Dvorák's Terzetto for two violins and viola, op. 74, and the last Beethoven String Quartet, op. 135.

The Tschaiakowsky Piano Trio, written in commemoration of the death of Nicolas Rubinstein, is a characteristic and lovely work. Particularly grateful for the piano and equally exacting it was given a fine performance by Mr. Randolph, Mr. Kneisel and Mr. Schroeder.

Ernest Hutcheson gave the third of this season's series of informal lecture recitals at the Peabody Thursday afternoon. His subject was the modern dance forms, the old forms having been treated at the last recital.

Mr. Hutcheson illustrated by a number of notable examples the Polonaise, the Mazurka, the Waltz, the Tarantelle and the March. The polonaises played were Chopin's in F sharp minor and C sharp minor; the mazurkas, Chopin's in C sharp minor, A minor and C major. Three waltzes of Chopin were given—the E minor, the D flat major and the A flat major, No. 9. Then followed a Strauss-Tausig waltz, Liszt's "Valse Impromptu," Rubinstein's E flat Valse Caprice, Liszt's Tarantelle and the "Marche Militaire" of Schubert-Tausig.

A formidable list, indicative of this artist's prodigious energy and extensive repertory! These recitals should be accessible to the general musical public, for the benefit and enjoyment they afford should be far reaching.

EUTERPE.

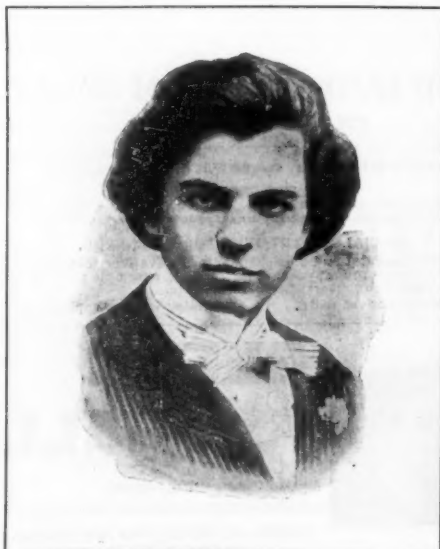
TENOR JOHN YOUNG.—Mr. Young has been quite busy this season; since January 1 he has sung at New Rochelle, Glen Ridge Club, Englewood; Celtic Society, of New York, and to-day at the National Arts Club; January 28 at the Hobson lecture at the Astoria. Later he sings in "Elijah" at Yonkers, and other engagements booked are for Trenton, Passaic, Madison, Jersey City, Nyack, Morristown, Holyoke, Philadelphia and Bridgeport. Mr. Young feels that he owes his success to his teacher, Oscar Saenger. A few recent press notices follow:

Worthy of special note was Mr. Young's singing of Jensen's "Murmuring Zephyrs" and the Lullaby from Godard's "Jocelyn." In true sentiment and expression there was something to remember in the singer's rendering of these charming selections.—Brooklyn Times.

Mr. Young won the most applause for the beautiful quality of his tenor voice as heard in Jensen's "Murmuring Zephyrs" and the Lullaby from "Jocelyn."—Brooklyn Eagle.

Mr. Young delighted his listeners. His voice is a clear, flexible tenor, sufficiently robust and singularly free from the blemishes which so often render a tenor solo anything but an unmixed pleasure. His voice bears evidence of careful training and is under perfect control, as was evidenced in the delicate modulation and phrasing of his first number.—Englewood (N. J.) Press.

A WIENKOWSKA PUPIL PLAYS FOR SINGER.—Ida Mampel, the young and very promising pupil of Madame de Wienkowska, played earlier in the season for Madame Bloomfield-Zeisler, and last week the little girl played an entire program before Mme. Johanna Gadske. The German singer was very complimentary about the gifts of the small pianist and her improvement under Madame de Wienkowska. Little Miss Mampel played before Madame Gadske last winter, and therefore the singer was able to judge of her advancement made in a year.



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MARY HOWE.

THE first appearance of Mary Howe in New York since her extended engagements abroad was effected on Tuesday evening, January 14, at Mendelssohn Hall. The occasion was one of exceptional interest, and the enthusiasm of the large and brilliant audience was unusual.

Mary Howe's singing was always distinguished by great brilliancy and technical fluency. Since she was last heard in New York she has acquired a greater finish and authority of style, and a greater volume and variety of tone color. She now possesses that rarest of vocal attainments, a pure and well balanced legato. The voice is as formerly of the most exquisite quality in its highest register, while the middle and lower tones have developed a velvety quality and variety of nuance almost unique in voices of such extended range. The simple melody by

Spohr, "The Rose," was delivered with charming simplicity of style and phrasing, as was also the "Deh vieni" from Mozart's "Figaro."

In these two numbers the musical growth of the singer was perhaps more noticeable than in the florid selections. The bravura variations, with flute (played by Eugene Weiner), by Adolphe Adam, on the simple Mozart theme, were sung with an ease and precision which were astonishing. Seemingly there is nothing in the way of floriture which is not easily executed by this flute-like voice, and even in the most intricate passages the quality and intonation remain pure and accurate.

It was gratifying to note that although the artist has of necessity sung during her operatic career abroad in either the German, Italian or French language, she has not neglected the study of a correct delivery of English

text, as was evident in her singing of the two songs by Cowen. The scene and aria from "La Traviata," hackneyed though it may be, is still a most severe test of a coloratura singer's powers, and was sung with authority and breadth of style, as well as amazing virtuosity. The delivery of the andante movement, "Ah! fors é lui," was extraordinary for its truth and delicacy of phrasing and sentiment. The wonderfully sustained and modulated trill at the close of the cadenza was perhaps the most surprising technical achievement of the evening.

In closing it may be truthfully said that among the high soprano vocalists of the present day Mary Howe can stand comparison with the very first. It is to be sincerely hoped that Miss Howe will meet with the continued success which her great talents and artistic attainment so richly deserve.

Boston Music Notes.



HOTEL BELLEVUE,
27 BEACON STREET.
BOSTON, MASS., January 18, 1902.

ONE of the most popular of the young singers in Boston is Miss Ada Campbell Hussey, whose list of engagements is given below. Miss Hussey possesses a beautiful mezzo soprano voice, which has been carefully trained by the best teachers in this city, and last year she spent six months in England devoting her entire time to study with Mr. Henschel. In fact Miss Hussey is a great student, giving much time to perfecting herself in her art. Her charming personality brings her into immediate favor with an audience, a favor which is continued after she has once sung, as her many re-engagements would prove.

In December Miss Hussey sang on the 9th at Norwood; 20th, Newton; 22d, Lowell; 24th, Norwood. In the present month she has sung on the 1st in Boston; 8th, Dorchester; 16th, Malden, and will fill engagements on the 20th in Jamaica Plain; 22d, Malden; 24th, Boston, and 28th, Halifax, N. S.

Miss Edith E. Torrey has been selected for the position of soprano soloist at Trinity Church. Dr. Stewart, organist of the church, had a large number of applicants for the position, all of whom were given a hearing by himself and the music committee. The selection of Miss Torrey is one that will prove of interest and give satisfaction to all concerned. She is a singer of experience, thoroughly conversant with church music, and one of the well-known teachers of this city.

May Sleeper Ruggles announces a series of four concerts to be given at the Hunnewell Club house, Newton, on Wednesday evenings, January 8 and 22, February 5 and 19. At the first concert Mrs. Ruggles sang a program of Servian, Bulgarian and other Eastern numbers, the instrumental music being furnished by the Schubert Ladies' Trio. The second concert on the 22d will consist of songs by Boston composers, with Miss Louise E. Trowbridge, pianist, and Miss Agnes B. Trowbridge, violinist, as instrumental soloists. February 5 will be a recital by pupils of Mrs. Ruggles, Mabel Adams Bennett accompanist. Pupils from Boston, Newton and Worcester will sing. The fourth concert will be a lecture by Prof. Louis C. Stanton on "True Music—How to Listen to It." The lecture will be illustrated by piano and voice from the works of Rheinberger, Schumann and others. The latter half of the program will be given to modern Scandinavian music, Grieg and Sinding being the most prominent composers. Mrs. Ruggles will sing four or five songs by Sinding. Grieg's "Autumn Gale" will be one of the songs on the program.

The seventh evening in the faculty course at the New England Conservatory of Music, on January 22, will be a piano recital by Miss Laeta Hartley. The recital last Wednesday evening was given by the students of the advanced classes.

This afternoon the pupils of the Piano Normal Class will give a recital, the program consisting of hand culture conducted by Miss Minna M. Bruer, given by first year pupils; selections from "New England Conservatory Course," by second year pupils; class drill, conducted by Miss Helen Hinolf; selections from "Selected Pieces." The third and four year pupils will give the class drill, conducted by Miss Minnie Smith. The pupils taking part

are: Annie E. Dixon, Helen Hopkins, Annie Doyle, Mina W. Baker, Louise Taylor, Helen Carr, Bessie Sweet, Sabina Stanek, Mary Thornton, Olive R. Marshall, Isabel Blanchard, Ruth Dasey, Isaac Arkin, Louise Morrissey, Marguerite H. Lyon, Gertrude M. Blackburn, Florence Odlin, Eunice Southall, Ethel Evans, Agnes K. McLean and Edna June Reed.

Two of Mme. Gertrude Franklin's pupils have been singing in Boston this week with great success. Miss Blanche Morrison took Clara Lane's place on Wednesday and Friday nights at the Bijou Theatre, winning much praise for her work, and Janet Crosby has been singing at Keith's all the week, scoring a nightly success.

Walter Drennen, whose singing has before now been favorably commented upon in the columns of THE MUSICAL COURIER, has recently sung at important musical functions at Malden, Haverhill (Mr. Hill's musical), Roxbury, Dorchester, Hillsboro, N. H., in recital; Waltham and Newton, and has engagements for New Bedford, Wellesley and Bridgewater. He is steadily forging ahead and arouses great expectations among musicians.

Dr. H. J. Stewart's new work, "The Singers," is to be sung by the Boston Singing Club, H. J. Tucker conductor, at Chickering Hall on January 22.

Pupils of Frank E. Morse will give a concert January 22 at Union Hall, in the Boston Young Men's Christian Union course.

An organ recital will be given by pupils of Everett E. Truette at Union Congregational Church, Columbus avenue and West Newton street, on January 20. Pupils taking part are: Miss Laura Henry, Miss Hattie E. Snow, Miss Georgia B. Easton, Mrs. Alfa L. Small, T. Eugene Goudey, Mrs. Florence Rich King, Miss Annie I. Wheeler, Harry O. Osgood and Miss Carrie Eaton.

A recital by Carl Faelten will take place at Steinert Hall Tuesday evening, January 21. This will be Mr. Faelten's fourth recital of the season, and the sixteenth in the series of standard piano works. Mrs. Reinhold Faelten will preface the program with remarks. The program is
Suite, E minor.....Lully (1633-1687)
Sonata, G major, op. 31, No. 1.....Van Beethoven (1770-1827)
Wanderstunden, op. 80.....Stephen Heller (1815-1888)
Nocturne, after Chopin's Polish song, My Pleasures.....Franz Liszt
Valse et Scene du Gounod's Faust.....Liszt (1811-1886)

A pupils' orchestral recital will take place at the Daedelin School of Music, 7 Park square, Monday evening, January 20.

It may be too much to say that the sixth concert (third season) given by the Orpheus Club, which took place last Friday evening in Anthoine's Hall, was better than any of its predecessors, but it certainly was one of the most enjoyable concerts yet undertaken by this enthusiastic and talented organization, says the *Somerville Journal*. Previous concerts by the club have been of a high order of excellence and greatly appreciated as such. This one, however, combined all the good points of the others, and added a good deal more of popularity besides.

The club work, under the direction of H. Carleton Slack, showed the improvement attainable under his masterly lead. The club was assisted by Miss Leveroni. Mrs. Amy T. Rawson was the accompanist.

One of the best rendered selections by the club was the opening vocal march, "Away! Away!" which was followed by "What I Have."

"Fairness Is She" was given by the club with such good effect that it had to be repeated in response to the en-

cores. Succeeding selections were "Nottingham Hunt," a war song of the cavaliers, and "Three Words." Another excellent chorus rendering was the humorous piece, "Tom, Tom, the Piper's Son," which was repeated at the unanimously expressed request of the audience. The serenade, "The Drowsy Woods," with solo by Dr. G. A. Stiles, was also meritorious.

"At the Cross Roads," by the club, was the concluding selection.

The seventh concert will be held February 20.

Clarence H. Wilson, bass, will sing the solo parts in Buck's "Don Munio" at Melrose January 29 and 30. Mr. Wilson is a very promising pupil of Frank E. Morse.

The annual meeting of the Harvard Musical Association, for the election of officers and members, and for the transaction of such other business as shall legally come before the meeting, will be held at the house of the association, 1 West Cedar street, on Monday afternoon, January 20, 1902, at half past 4 o'clock.

Miss Frances C. Morse, of Worcester, has on exhibition at the Chickering World's Music Exhibition in Horticultural Hall a Clementi piano, 100 years old; two handsome carved piano stools of the Colonial period, and fourteen other instruments of Japanese, Chinese and African make. She has also sent her library of Japanese music.

During the week Louis C. Elson lectured at the Chickering Exhibition upon "American National Music and Its Source," and Miss Mary Webster lectured upon the "Evolution of the Piano."

The subscription sale for the two recitals by Fritz Kreisler at Chickering Hall, Thursday evening, January 23, and Saturday afternoon, January 25, shows that the great favor with which this artist was received last season is still in the mind of the public. At the first recital a novelty will introduce the program in the shape of the first movement of Bach's Concerto, No. 3, in D minor, which, although originally composed for violin, is now only known in editions for the piano, from which it has been rearranged for the violin.

The first concert of the second season's work was given by the Newton Choral Association in Eliot Hall, Newton, last evening, when the following program was given:

March and Chorus (Tannhäuser).....Wagner	How Sweet the Moonlight.....Leslie
Estudiantina.....Lacome	Male Chorus.
Cavatina.....Gounod	Mrs. Grace Bonner Williams.
In Silent Night.....Joh. Brahms	The Lost Chord.....Bartlett-Sullivan
Aria, O Casto Fior.....Masseuet	Stephen Townsend.
Hunting Song.....Smart	Fair Ellen.....Max Bruch
Emanuel Geibel.....Max Bruch	Miss Grace Bonner Williams and Stephen Townsend.

Everett E. Truette is director of the Choral Association, which through his efforts to-day occupies a place in the foremost rank as a musical organization. "Joan of Arc, the Maid of Orleans," is to be given at the next concert in April. In the hands of Mr. Truette and the Choral Association it will receive careful musical and artistic attention.

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PARIS, JANUARY 6, 1902.

THE production of a work like "Siegfried" on what is claimed to be the first lyric stage of Europe is an event which has interested all Paris for some months past. For those unfamiliar with the Tetralogy it was to be regretted that the work could not be given in its entirety, or at all events in its logical sequence. Paris has heard (and seen) "Die Walküre," and now "Siegfried" at the Opéra. The last of the cycle is announced to be given at another theatre in May. After the dress rehearsal of "Siegfried," at which I was unable to be present, the whole gamut of criticism was used, from one end to the other, to express the many conflicting opinions as to the merits of the performance. Between those who found it the most perfect representation of the work hitherto given, and compared to which the performances at Bayreuth, Dresden and Munich were trivial, and others who found in the music nothing but cacophony, and in its presentation all that was theatrical and tawdry, there is—as in all else—the just medium.

To begin with the Paris Opéra possesses many of the factors necessary for a perfect mounting of the Wagner music dramas. A vast stage, supplied with all the modern appliances known to skilled stage machinists, clever scenic artists, costumers and electricians. And, above all, and one of the most important factors necessary, an orchestra of the very first rank. I do not say that it is always well conducted, because this would be untrue. But the skill of the individual members, and the care manifested in their selection, are not surpassed in any other orchestra in Europe, either operatic or symphonic. Let us see how all these excellent resources were utilized in the production of "Siegfried." The scene of the forge, with its weird flashes of fire, the chasm of unfathomable depth, where seemed to keep watch the dragon, was admirable. A difficult scene to arrange, as a false conception would have brought it perilously close to the opening scene of a Drury Lane Christmas pantomime. In the forest scene, with its marvelous music, one could see the leaves on the trees tremble and seemed to feel that the whole atmosphere was instinct with insect life. The last act, where Siegfried scales the rocks to find Brünnhilde, was a marvel of painting and mechanical construction. In fine one may safely say that for artistic effect, good taste and excellent judgment the scenic presentation of "Siegfried" has never been surpassed. This is all the more meritorious, as the story itself, combining as it does the elements of what is at the same time sublime, beautiful and childish, does not lend itself easily to realization.

The orchestra, too, under Taffanel, acquitted itself admirably. Were one captious, it would be easy to find fault with its too great sonority and other defects which are simply the results of a different arrangement of the musicians to those of Bayreuth. The orchestra at the Paris Opéra is sunk very considerably, but is seated in front and not beneath the stage. So much for the scenic and orchestral part of the performance. Of the vocalists it is more difficult to speak. The troupe at present is neither homogeneous, nor, with two exceptions, does it possess any singers of exceptional merits. It does not possess one female singer really endowed with a sufficient number of the attributes necessary for a Brünnhilde as Wagner conceived her. For the role of Siegfried Jean de Reszké was engaged. There is no tenor before the public who possesses so many of the advantages, natural and acquired, needed for this exacting part as does de Reszké. To a highly artistic temperament he unites a high degree of intelligence, great physical gifts, a supple talent and vast experience. That his voice, as an instrument, has never been extraordinary for either its quality or compass is well known. That he uses it with great judgment and amply atones for any vocal insufficiency by every other factor needed in the complex make-up of a great opera singer is amply proved by his extraordinary and distinctly merited success. Jean de Reszké could do nothing ill. Some things he does remarkably well. And if Siegfried is not the crowning point of a highly successful career, it is a most interesting study, in which all the varied gifts of a great artist are amply brought into play.

Wotan, as represented by Delmas, is certainly the most striking character of the drama. To a very beautiful voice of great breadth and sonority he unites a large style and perfect diction. A finished actor, gifted with an imposing presence, the present representative of the Wanderer made a most striking and impressive figure. Wotan is pronounced generally to be one of the greatest of this singer's roles and fit to rank with his Hans Sachs.

Mime was assigned to Lafitte, who made, perhaps, a little too much of the grotesque side of the character, and did not always appreciate the difference between a Wagner music drama and an opera bouffe. Noté, an excellent baritone, gave full effect to the avarice and jealousy of Alberich, and Patz roared the music of the Dragon. This last, a very well behaved beast, whose only fault seemed that he allowed himself to be killed with too little resistance, was a very highly ingenious piece of stage mechanism, which, if it did not inspire awe, at all events was never ridiculous. Of Madame Grandjean, who was cast for the part of Brünnhilde, originally assigned to Madame Acté, and for which role she was just as well or ill fitted, it must be said that her performance was creditable, and perhaps even better than one expected. Madame Grandjean is a capable and useful artist, an acceptable Aida, a passable Venus, but Brünnhilde—that's quite a different thing. I admire the courage and good intentions of this singer in undertaking the role. But these are not sufficient. People very often do a great deal of harm who mean very well indeed, and if the other place is paved with good intentions that is no reason why the great opera stages should be flooded with them.

Miss Bessie Abbott sang the part of the Forest Bird, in which her clear voice was heard to advantage. Madame Heglon was Erda and made an imposing appearance, while not singing more out of tune than she is accustomed to do. The translation into French has been made very carefully by Alfred Ernst. Each syllable has its note, each phrase is rendered with the greatest pains. The result as a whole is not satisfactory; indeed many passages in reading sound like gibberish. This is no fault of the adapter; it is that it is impossible to adequately translate these dramas.

The press, as a whole, is not very enthusiastic on the production, the majority not finding either in its tardy

production or some of its principal interpreters subjects for extravagant praise.

At the last Lamoureux concert the principal item was the performance of the first act of "Tristan." It were to reopen a vexed question, to discuss the good or harm done by these excerpts from the music dramas, performed in surroundings entirely different to those intended by the composer, and against which he himself expressed his strong disapproval. It is complained that the orchestra at the Opéra is far too sonorous in "Siegfried"; what shall be said when these works are given as concert numbers? Besides, there was no necessity to give "Tristan" at these concerts, seeing that the work was performed in Paris in its entirety and in its proper place—the theatre—not very long ago and a reasonable number of times. Madame Litvinne, who created Isolde in Paris, on its production, and who was to have sung the part on Sunday, was replaced through illness at the last moment by Madame Adinz, who sang in German. Mlle. Vicq, who has not the type of voice required for Brangaene, sang in French. The bass, Fedorow, sang in French, with an accent of his own, so there was something for all tastes. A long, wearisome violin concerto, bristling with difficulties, was played by Henri Marteau, and in such a manner as to exhibit all his many sided talent. An admirable performance of the overture to Weber's "Oberon" raised a perfect tempest of applause.

At the Nouveau Théâtre was given to-day, under the direction of Colonne, a concert consisting of vocal and instrumental quartets. Among the former the "Quando Corpus," from Rossini's "Stabat Mater," and the quartet from Saint-Saëns' "Henry VIII." The instrumental portion consisted of Beethoven's Quartet, for strings, in C sharp minor; one by G. Fauré, with piano, and an unpublished work for wind instruments by Périllon.

At the New Philharmonic Society the program had to be altered at the last moment on account of the illness of some of the artists announced. Edouard Risler was hastily engaged and played with his large style and warmth of manner a Largo, by Beethoven; Impromptu, Schubert; a Polonaise and "The Benediction," Liszt, and the transcription of "Isolde's Death Scene," also by Liszt. A quartet of vocalists from Frankfurt sang with good ensemble melodies by Brahms, and the "Spanisches Liederspiel," by Schumann, the latter for the first time in Paris.

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GASTON M. DETHIER.

GASTON M. DETHIER, born in Liege, Belgium (April 19, 1875), inherits his musical capabilities from his paternal side; his father, Emil Dethier, having been associated for many years with the renowned conservatory in that city as one of the foremost teachers. A conservatory counting among its students and graduates such artists as Vieuxtemps, De Beriot, Leonard, Marsick, Thomson, Ysaye, &c., naturally also offered young Dethier every opportunity of acquiring a tuition suited to his talents.

His career as organist commenced at the early age of eleven, he having then been awarded the position of organist of St. Jacques, in Liege, in open competition.

Finishing his studies at the conservatory at Liege young Dethier was honored by winning the gold medal for piano and by obtaining the gold medal for the organ, "by acclamation," from the faculty at the conservatory, which is the highest distinction that can be bestowed on a pupil. This honor had not been conferred before in many years. He also took the first prize in harmony and fugue, finishing his entire musical education at the age of seventeen.

When nineteen Dethier followed a call to this country, being recommended for the position at St. Francis Xavier's Church, New York city, by A. Guilman.

But one term can be applied to the organist Dethier, and that is that he is a true artist, a master of his instrument, commanding the attention of the whole profession.

The technical side of his art is usually dwelt upon at the expense of his more spiritual qualities as an organist. He is a virtuoso, without doubt, and having studied the piano his manual work is distinguished by clarity of fingering and elasticity of wrist—he never smudges his chords—and, when needed, velocity. So, in Bach and the great fugue writers, his polyphony is free, nimble, expressive. His feet follow his fingers in their agility. But this is not the only part of Mr. Dethier's art. In his registration, in his control of orchestral fullness, he reveals the born colorist. Anything he plays is bound to make an impression because of its manner of presentment. It is the deep musical feeling and passion—need we say it?—that make him pre-eminent as an organ virtuoso. He has feet, fingers, brains and heart! Whether it be Bach or Widor, Guilman, Franck, Rheinberger or Thiele, the individual characteristics of each composer are admirably portrayed, and all in the effortless fashion that bespeaks great talent. Brilliance there always, brilliancy combined with erudition and musical emotion. When Gaston Dethier plays the organ soul and senses are equally gratified.

Since he has been in this country he has given many recitals and the critics have been unanimous in their laudations. Recently he played at the Carnegie Music Hall in Pittsburg and the Pittsburg Press of December 23, speaks of his playing as follows:

"Like the best wine at the feast of Cana, so the finest artist was reserved as the last in the list of organists invited to preside at the Carnegie Institute organ for the weekly free recitals until arrangements for a permanent incumbent for the vacant position of city organist had matured sufficiently to be publicly announced.

"Dethier, small of stature, musically a giant, both as to technic and interpretation! Dethier, the unassuming, the backward—almost shy little man—with the magnetism of musical passion beaming from his frank eyes and curling from his finger tips as he sat at the console of the king of instruments, of which he is an indisputable master, wizardlike coaxing forth and blending into each other ecstasies of rhapsodical tone colors, now delicious in their sweetness and then inspiring in their magnificent boldness as majestic counterpoint—it mattered not how difficult—rolled and boomed from under his feet, has certainly succeeded in winning hosts of Pittsburg friends and admirers.

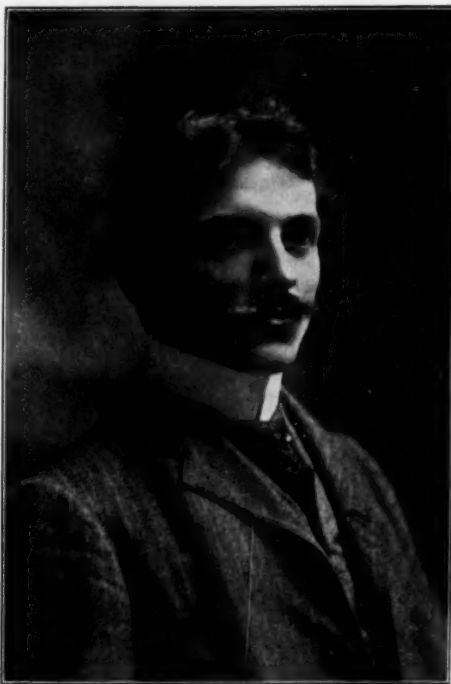
"With due respect for performers heard at the Institute thus far, Dethier has certainly eclipsed the most sanguine expectations and given, in addition to a masterful, faultless manual execution of all the numbers played, an exhibition of pedal technic amazing in its perfection and superior to any yet enjoyed by the patrons of the free recitals.

"This seems the consensus of opinion among the foremost musicians who heard him, and it will behoove the colleagues of this Belgian genius to look well to their

laurels, for the country has in him a resident organist of comparative youth, who even now has a foot on the top-most rung of the ladder of fame, and bids fair to establish a standard to which few, if any, will be able to attain.

"At the Saturday evening recital the program seemed like a transformation scene on the modern stage, one beautiful picture giving way to another, and yet another to delight and enrapture.

"The Prelude and Fugue on B, A, C, H, by Liszt, with the theme announced in ponderous pedal tones; while the manuals fairly glitter and scintillate with just such difficult and brilliant passages as the composer delighted to write, was rendered in a masterful style. The Hoyte Scherzo was simply exquisite, and the Toccata, by Fleuret, a revelation of clean execution. "Christmas," by Dethier him-



GASTON M. DETHIER.

self, exhibited fully by the beautiful variations and consummate artistic construction that the encomiums paid the composer by the late Frederic Archer in analytical programs were well merited.

"Rhapsodie Guerriere," by Sinding, originally for piano, is transcribed for the organ by Mr. Dethier, and concerning it a musician was heard to say, 'After hearing it on the organ I do not desire to listen to a piano rendition any more.'

"Yesterday's recital was favored by a larger attendance and the audience was so well pleased that encore after encore was demanded, until the lateness of the hour compelled the artist to deny further indulgence.

"The entire performance was so finished, tasty and perfect in every detail that we may well envy the New Yorkers who enjoy the possession of this master. The variations by Thiele were especially well played, particularly the finale, where the pedal phrasing and the ease with which it was accomplished were astounding. Mr. Dethier's 'Variation on an Ancient Christmas Carol' has been played here so frequently by Mr. Archer and others that it seemed like an old friend, and its real worth was all the more enjoyed under the treatment it received by its author. Mr. Dethier will always be welcome to Pittsburg."

Mr. Dethier has also opened organs in many cities, including Montreal, Buffalo, Philadelphia, Pittsburg, Bridgeport, Conn. As may be seen by the following notices, which are taken at random, his success has been phenomenal:

Three of the finest recitals heard in the Temple of Music during the entire series thus far were given last week by Gaston M.

Dethier, organist of St. Francis Xavier's Church, New York. Mr. Dethier ranks among the very best organists in the country, and his reputation is by no means overrated. His technic is all sufficient, but the listener scarcely thinks of it, for it is but the means to the end. His beautiful coloring, his satisfying repose, his poetic interpretations, these are what especially characterize his playing and raise him to the high level of the master of the organ.—Buffalo Herald.

With a voice ranging from that of mighty thunder down to the melting tones of the distant dripping of a crystal fountain, at one moment filling every nook and corner of the great edifice, and reaching up into the great vaulted ceiling, the next moment dying away into the dim and mysterious recesses beyond the confines of the great building, the magnificent new \$30,000 organ donated by Andrew Carnegie to St. Paul's Cathedral was formally inaugurated into its service last evening. The great cathedral was crowded. The assemblage was brilliant, as music lovers, and especially lovers of the organ music, were present in large numbers, while the members of the large congregation came full of expectant pleasure.

The selections were from the greatest masters. They were rendered by Gaston M. Dethier, the organist of St. Francis Xavier's Church, of West Sixteenth street, New York, a comparatively young man, who now occupies a prominent position in the musical world, and by many is considered one of the greatest living organists. His perfect command of so great an instrument as the one now installed in the cathedral demonstrated his ability better than all other testimonials. The program was arranged for the purpose of bringing out the various distinctive features of the organ. Mr. Dethier's own organ compositions are conspicuous in the numbers, and among them were some notably beautiful ones.—The Pittsburg Post, September 28.

A most remarkable exhibition of organ playing was given last evening at the opening recital at St. Mary's Church by Gaston M. Dethier, organist of St. Francis Xavier's Church, New York city.

It is difficult to attempt a description of the work of this modest appearing young man without using language that many persons would regard as highly extravagant, if not rhapsodical. Yet superlatives are all that seem fitting as memory recalls the never before heard rapidity of finger movement, combined in registration producing a marvelous variety of colored tone-pictures without pause or apparent effort; the smooth, expressive pedal work, the ease with which this master toyed and played with the greatest of all instruments, even as an artistic violinist would toy and play with his violin, and actually, like him, playing with a pathos and expression touching and sweeping every emotion of the human heart.

Those who were present may congratulate themselves on having had the privilege of listening to one of the greatest masters of the organ the modern world has produced.—The Bridgeport Standard, October 18.

As a composer Mr. Dethier also ranks high. From his pen there have been published, through J. Fischer & Brother, New York, twelve organ compositions: "Passacaglia" (awarded first prize at the Music Teachers' National Convention, 1897), Prelude, "Variations on an Ancient Christmas Carol," Aria, Andante Grazioso (ancient), Andante Cantabile (modern), Lied, Improvvisu, Pastoral Scene, Barcarolle, Cantalene Pastorale, Theme, Variations and Finale.

A little Suite for Violin and Piano, Romanza for 'Cello and Piano, and many compositions for the service of the Roman Catholic Church are also among the recent productions.

Mr. Dethier is director of the Dethier Organ School, at 148 West Sixteenth street, New York. The school, at which piano and theory are also taught, has among its pupils many well-known organists, and is one of the most successful in the country.

"A STAR SONG" TO BE PUBLISHED BY THE JOHN CHURCH COMPANY.—A cantata for solo, chorus and orchestra, by Horatio Parker, called "A Star Song"—one of the Paderewski prizes—is to be published by the John Church Company, which has just made an arrangement with Mr. Parker. This cantata is to be produced in the Norwich and Birmingham festivals in England. After that it will probably be produced here. These compositions require a foreign indorsement, although the American publishers have grit and energy to take hold of them before that.

FRANCIS ROGERS.—Francis Rogers gave a song recital at the St. Botolph Club, Boston, on the afternoon of January 19. He will sing the four bass airs at the performance of "The Messiah," to be given at the South Reformed Church on the afternoon of January 26. He, together with Emma Juch and Fritz Kreisler, are to be the artists appearing at a large private musicale in this city, January 28.

Mr. Rogers is mapping out a tour in the Central West for the latter part of February, which will probably include, in addition to smaller cities, St. Louis, Chicago and Milwaukee.

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ALINE B. STORY, 356 La Salle Avenue, CHICAGO.

J. S. DUSS.

ON the front page of this paper is a portrait of J. S. Duss, who is the conductor of the Duss Concert Band. The name of this musical organization has recently come to the front through the accounts of this paper and others, and it is therefore of interest to read something concerning the versatile, unique and interesting man who is at the head of it.

Mr. Duss was born in 1860 in Cincinnati, of German parentage. His father having been killed in the battle of Gettysburg, the boy was subsequently placed in the Phillipsburg Soldiers' Home in Pennsylvania, and later was educated at the Mt. Vernon College, Ohio. He was musical in his inclination, and when only nine years old he played the solo alto in the band of the college. At twelve he was playing the violin and at eighteen he was playing the cornet as a soloist and virtuoso. Later on he taught music to the musical bands of the West and to the military bands, and in 1888 he received a call to Economy, Pa., to take charge of the German Community's school, and to play the organ at the church and to lead the society's band. He became the head of the society, and was subsequently elected the president of that important economical institution.

Thus we find him at thirty years of age, in 1890, at the head of an association that operates 3,000 acres of farms, a town, a bank, coal works, street railways and other railway property, water companies and numerous manufacturing concerns. The heads had been for years aged men who neglected to keep any accounts for the society whatsoever, and a tremendous and herculean task confronted Mr. Duss. The ablest man would have felt some misgivings, and Mr. Duss had to face an enormous amount of liquidation, due to the panic of 1893, and in connection with titles, and with claims and with damages, &c., arising from the negligent manner in which business had been conducted in this large colony; but through all of this his ability and his integrity were tested and proved, and he became one of the most important factors in the life of Western Pennsylvania.

During all this time he had never for one moment lost sight of the value of musical art as a means for elevating the character of the people, especially through the open or band music, and this he cultivated to such an extent that an important military and concert band was organized through him, known as the Duss Concert Band.

He has rehearsed this band until it has now reached a point where it has become an important factor to be considered, and in every place in which it has appeared it has met with absolute furore. It is one of those strange phenomena—this business man, philanthropist, financier, economist and industrial authority, at the same time interesting himself in literature, and particularly in the conducting, rehearsing and leading of a concert band, but so it is, and it therefore becomes one of the most unique and versatile appearances that we can anticipate.

R. E. Johnston, of New York, has succeeded in inducing Mr. Duss to visit a number of cities this summer with his band, and some important instrumentalists have been engaged to participate in and co-operate with it. The first Duss Band concert will take place in New York at the Metropolitan Opera House, on Sunday evening of May 25. An intelligent man like Mr. Duss knows what he is doing, and being a musician he knows what he is doing as a musician, and a great many people are already anxious to learn and hear, and to see what particular directions of force and energy and character he has given to the concerts that are to take place under his direction.

Program for Worcester Festival.

THE board of management of the Worcester (Mass.) County Musical Association has selected as the works for the forty-fifth annual musical festival, September

ber 22 to 26, George W. Chadwick's lyric opera, "Judith," which had its original performance at Worcester's last festival; selection from Bach's "Christmas Oratorio," the finale of Act I. of Wagner's "Parsifal" and Horatio Parker's "Hora Novissima." "Judith" is repeated because it is the board's custom each season to have repeated the success of the preceding festival. The Bach and Wagner selections are new to the festival, while "Hora Novissima" has been twice given, seasons 1897 and 1898. The festival chorus numbers 400 voices.

"The Rose Maiden."

UNDER the direction of Richard T. Percy, the Marble Collegiate Church Choral Society gave a creditable presentation last Tuesday night of "The Rose Maiden," by Frederick H. Cowen. The following were the soloists: Mrs. Etta Miller Orchard, soprano; Mrs. Adele Laeis Baldwin, contralto; Mortimer Howard, tenor; Carl E. Dufft, basso; Clarence Reynolds, pianist, and Richard T. Percy, organist. A very large audience filled the church.

The concert was given under the patronage of the following persons: Mrs. R. M. Armstrong, J. H. Baker, Dr. Jacob Bate, Miss A. G. Bishop, Mrs. C. E. Blauvelt, the Misses Brown, Mrs. A. S. Bugbee, Mrs. P. A. Bunn, Mrs. David James Burrell, Miss Ida H. Carey, John W. Castree, Allen Chamberlin, Miss Adelina M. Clark, Mrs. M. H. Crampton, Mrs. Buel H. Day, Miss Rose Deane, Dr. and Mrs. Ellery Denison, Miss Martha Treat Douglas, L. S. Eaton, Miss Helen E. Ewald, Floyd Stirling Fairhead, Mrs. A. E. Field, Mrs. E. J. Foulis, H. C. Frost, Miss Galloway, Miss L. Hamilton, Miss C. H. Hammond, Miss Hampton, Miss Emma Hendrix, Miss Alice A. Hinman, Seiji Hishida, Miss Ella Hover, Mrs. Joseph Humphries, Mrs. F. R. Hutton, Mrs. F. L. Ives, Mrs. H. A. Kinports, Miss S. L. Knowlton, Mrs. James Kyle, Miss Sara R. M. Lake, Mrs. James LaVelle, William Lawrence, Mrs. Frederick B. Lewis, G. A. Loud, the Misses McGowan, Mrs. H. Courtney Manning, Mrs. John C. Marin, Miss Selma Moeller, Miss Esther E. Moore, Mrs. Alfred E. Myers, Mrs. S. Pakenham, Mrs. W. H. Patrick, Mrs. J. A. Pollard, Miss Catharine J. Pryer, Mrs. S. Putnam, Mrs. D. B. St. John Ruosa, Miss K. Sagendorf, L. Bissell Sanford, Miss Saul, Miss Irene Scofield, Miss Ina M. Shafer, Miss Shaw, Miss Elise A. Smith, Miss S. Elaine Smith, Mrs. H. J. Soper, Mrs. Robert Sparks, Mr. and Mrs. W. C. Strange, Mrs. William Sutherland, Mr. and Mrs. A. Thornton, Mr. and Mrs. John J. Tucker, Mrs. M. D. Van Doren, Miss Sarah E. Van Tine, Thomas H. Van Tine, Jr., C. P. Van Truen, A. V. W. Van Vechten, Miss Mary Vroom, Mr. and Mrs. Joseph Walker, Jr., H. H. Walker, Harry B. Weld, Mrs. George W. White, Miss Jessie White, Dr. and Mrs. P. H. Williams, J. C. Wirtz, Mrs. Alcy B. Wood, Miss Harriet B. Wright, Miss Anna Wuefiers, Mrs. S. T. Young, A. H. Zabriskie, Mrs. C. H. Zehnder and Gilbert Ray Hawes.

Herbert Witherspoon.

A GRIEVOUS error crept into the heading of the article on Herbert Witherspoon, the basso, in last week's MUSICAL COURIER, in the misspelling of his name. We offer our apologies.

Mr. Witherspoon will sing in Chadwick's "Judith" in Symphony Hall, Boston, on January 26.

JANPOLSKI ENGAGED.—Janpolski, the baritone, has been engaged by Geo. W. Chadwick to sing Holofernes in his "Judith," which is to be given in Symphony Hall, Boston, next Sunday, with the Worcester Festival chorus.

Mr. Janpolski will give a Russian recital in Orange, N. J., on January 24, and on February 4 he will sing in Cornelius' "Barber of Bagdad" for the St. Cecilia Club, Boston.

AUGUSTA COTTLOW IN CHICAGO.

CHICAGO, January 20, 1902.

Editors The Musical Courier:

AUGUSTA COTTLOW played with great success, Chicago Orchestra concerts, Auditorium, January 17 and 18.

National Institute of Music.

IN Carnegie Lyceum next Tuesday evening a concert will be given by the advanced pupils of the National Institute of Music, who will be assisted by Miss Josephine Naudin, soprano, a pupil of Miss Caroline Montefiore.

William M. Semnacher, the head of the institution, announces that boxes will be reserved and that tickets may be had by addressing him at 179 East Sixty-fourth street.

The following program will be presented:

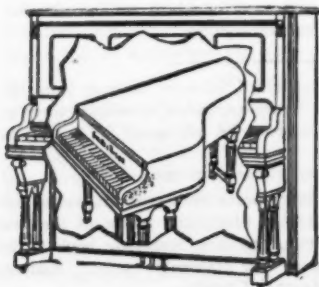
- Piano solo, Progress Rondo.....Semnacher
Sadie Rosenzweig.
Piano solo, Berceuse.....Schytte
Miss Carrie Berger.
Piano solo, The Maiden's Wish.....Chopin-Liszt
Miss Fannie Smith.
Violin solo, Hungarian Rhapsodie.....A. Hauser
Miss Gussie Tarnowski.
Piano solo, Pastorale, op. 24.....D. M. Levett
Miss Carrie Henes.
Vocal solo, Magic Song.....Meyer-Helmund
Miss Josephine Naudin.
Piano soli—
Bourrée and Minuet.....S. Bach
Caprice, Fairy Fingers.....S. B. Mills
Master S. Steinberg.
Capriccio Brillante, op. 22 (for two pianos).....Mendelssohn
A. Wechsler, first piano; Miss P. Semnacher, second piano.
(With String Quintet accompaniment.)
First Violins—Messrs. Wm. Doenges, Alfred Manoli, Morris S.
Nitke and Walter M. Stanley.
Second Violins—Miss Gussie Tarnowski, Harry Schostak, Charles
Kunen and Bruno Peters.
Viola—Ernest Bauer. 'Cello—Alfred Münzer. Double bass—B.
Goldenberg.
Piano soli—
Staccato Etude, in sixths, No. 4.....Boeckelman
Caprice (Dance of the Mountain King and the Fairies).....H. Ketten
Miss Angele Spielmann.
Piano solo, Polonaise, Militaire.....Chopin
Miss Annie Tarnowski.
Piano soli—
Concert Fugue.....J. Rheinberger
Prima Melodie.....G. Martucci
(Revised and fingered by Wm. M. Semnacher.)
Miss Ida May Missildine.
Violin solo, Introduction and Adagio from Concerto, G
minor.....Max Bruch
William Doenges.
Piano solo, Hungarian Rhapsodie, No. 2.....Liszt
A. Wechsler.
Vocal soli—
Thine Eyes So Blue.....Lassen
Maiden Song.....Meyer-Helmund
Miss Josephine Naudin.
Piano solo, Spanish Caprice.....Moszkowski
Miss P. Semnacher.
Piano quartet, Tannhäuser Overture.....R. Wagner
(For two pianos, eight hands.)
Misses P. Semnacher, Carrie Henes, Annie Tarnowski and A.
Wechsler.

Ferdinand Carri's Recital.

IN the large audience which filled Knabe Hall last Tuesday were many professional and amateur violinists who desired to hear Ferdinand Carri play works by Nardini, Paganini, Vieuxtemps, Wilhelmj, Ries, Bach, Wieniawski and Ernst. The program, a strong and varied one, which was published in last week's paper, was gone through without hitch or omission. The violinist was at his best in Ernst's "Othello Fantaisie," an enormously difficult composition. His success was gratifying. Hermann Carri was the accompanist. The third recital in this series will be given in Knabe Hall the night of February 18.

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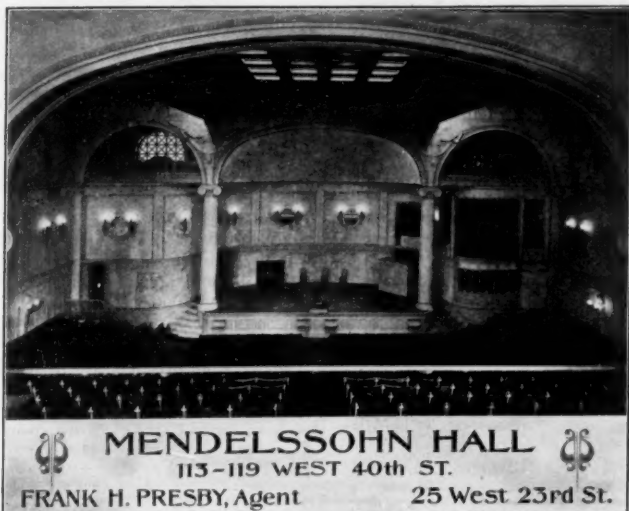
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Concerts, recitals and all musical affairs given in Mendelssohn Hall, and which call for THE MUSICAL COURIER'S attention, will hereafter be found under this heading.]

MARY HOWE'S RECITAL.

MISS MARY HOWE, the American soprano, who has sung in Europe with great success, gave her first recital in Mendelssohn Hall last Tuesday evening (January 14) since her return to this country. As many New Yorkers will recall, Miss Howe made her reputation as a singer of arias written for the high soprano, now more generally described as a coloratura singer. One person whose opinion has value declared, after hearing Miss Howe sing the Bell Song from Delibes' "Lakmé," that no singer, unless it be Patti herself, ever sang it better. This was eight or nine years ago at a concert in Carnegie Hall. Since then Miss Howe has traveled much, studied much, and as a result returns to us an artist stronger on the dramatic side. Her engagement at the Hoftheater, at Wiesbaden, was one of her most important achievements across the water. She also added greatly to her reputation as a concert singer in other German cities.

Miss Howe's program at the Mendelssohn Hall recital was arranged as a matter of course to show her skill as a singer of florid music, and with the charming "Deh vieni, non tardar," from Mozart's "Marriage of Figaro," and "Ah fors e lui," from Verdi's "Traviata," she succeeded in delighting her audience. Her upper register is clear as a bell, and in other respects she sings with much art. Her runs and trills were executed with ease, and the audience showered plenty of applause upon her, also floral tributes innumerable. Besides the Mozart and Verdi arias, Miss Howe sang another technically difficult number, the variations by Adolphe Adam on Mozart's familiar theme, "Twinkle, Twinkle Little Star." To this Eugene Weiner, the veteran flute player, added a brilliant obligato. Miss Howe also sang a group of songs, "A Birthday" and "At the Midnight Hour," by Cowen, "Sunnöves Lied," by Kjerulf, and "Crépuscule," by Massenet.

The assisting artists were Leo Schulz, 'cellist; Miss Katherine Linn, pianist, and Isidore Luckstone, accompanist. Mr. Schulz played with his usual finished and musical style the Sarabande from a Bach Sonata and a Rondo, op. 94, by Dvorák. The 'cellist played the Bach Dance without accompanist. He and the solo pianist of the evening played one movement, Allegro ma non

tanto, from Beethoven's Sonata for 'Cello and Piano, op. 69. Miss Linn appeared as soloist in a group of Moszkowski pieces, and while she was very much in earnest her playing was painfully amateurish. The accompanying of Mr. Luckstone was all that the singer and 'cellist could ask. It was excellent.

Many people from the world of fashion were in the audience, and after the recital many persons went into the dressing room to congratulate Miss Howe on the success of her concert.

ESTHER PALLISER'S RECITAL.

IN a program of eighteen songs, six of them novelties, Miss Esther Palliser presented herself before a large and distinguished audience at Mendelssohn Hall last Thursday afternoon. When the song recitals for the season 1901-1902 pass into musical history, the one which Miss Palliser gave will be recalled as one of the best and most interesting. Miss Palliser, as many will remember, is an American who has lived in England many years, and achieved over there a great success in three fields—concert, opera and oratorio. She is something more than a fine singer, for she is a student, and the singer of the future will have to be a student in order to hold the interest of thinking people. The list of songs which Miss Palliser gave at Mendelssohn Hall was one that could only appeal to thoughtful and cultured people. She opened her recital with the exalted aria, "My Heart Ever Faithful," from Bach's "Pöngst" Cantata. Then she sang two eighteenth century songs by Italian composers, "Ogni Pena," by Pergolesi, and "La Zingarella," by Paisiello. These, of course, she sang in Italian. The Bach aria she sang in English.

Miss Palliser's second group of songs included "Der Tod das ist die Kühle Nacht," by Brahms; "Dors, Mon Enfant," by Wagner, and three Schumann songs, "Mondnacht," "Meine Rose" and "Frühlingsnacht." Miss Palliser introduced two novelties in her third group, "Fleurs d'Amour," by Borodine, and "The Song of the Water Nymph," by Arensky, both of them excellent songs and most excellently sung by the soprano. The other numbers in the third group were a Romance ("La Dame de Pique") by Tchaikowsky and a Chopin Mazourka, arranged by Madame Viardot. Then Miss Palliser further fulfilled artistic anticipations by singing three more novelties, "Chanson Sarrazene," from "Le Chevalier Jean," by Joncieres; "Marie Antoinette," by A. L. (Lisa Lehmann's mother), and "Pourquoi," by Chaminade. The last named was composed for Miss Palliser. The "Chanson" by Joncieres was musically the strongest of these three novelties, and Miss Palliser sang it in a way to enhance its charm. Her French is delightful, for it never suggests the studio, but rather that of one who has always known the language. "The Lark Now Leaves His Wat'ry Nest," by Parker; "The Woodpecker," by Nevin, and the much discussed song by Nevin, "Mighty Lak' a Rose." The last named one by Nevin is the song which Madame Nordica has put in her repertory, and in singing which she aroused an amusing controversy. The prima donna was charged with the heinous crime of singing a "coon" song, when in fact the pathetic little melody no more resembles the "coon" song than cotton looks like silk. The words, by Frank L. Stanton, are written in the negro dialect, but the music is in pure ballad style that is sung in all civilized countries. How Seton-Thompson's soul would have been delighted with "The Woodpecker" as Miss Palliser sang it! Indeed, the interest in the recital throughout was sustained, and the singer was again and

again recalled, and was compelled to repeat several of the songs. Victor Harris at the piano performed his part like the finished musician that he is known to be.

FANNY RICHTER'S SECOND RECITAL.

ME. FANNY RICHTER, assisted by Hermann Springer, the baritone, gave her second piano recital at Mendelssohn Hall last Wednesday evening. A large audience showed its appreciation of Madame Richter's playing. The noticeable feature of Madame Richter's playing is her technic. Nothing seems to be too difficult for her long, slender hands. When the occasion demands a large and full tone, her fingers are like steel, and it is hard to realize that it is a frail and slender woman who is at the piano. These same fingers become as soft and caressing as a baby's when she unfolds the delicate tracteries of Chopin. Her tone is full, round and warm, and has a magnetic quality which is hard to describe.

The nervousness which was apparent at her first recital had disappeared and she was at all times the calm, self-possessed mistress of her instrument. Her program was:

Toccata, D minor.....Bach-Tausig
Carneval, op. 9.....Schumann
(Scènes mignonnes sur quatre notes.)
Rhapsodie, G minor.....Brahms
Legend (by request).....Liszt
Etude.....Moszkowski
Polonaise.....Paderewski

The Bach-Tausig Toccata was played with rare brilliancy and positiveness. The Brahms Rhapsodie and the Legend by Liszt were greeted with applause. In both she showed poetic imagination of a high order. To the writer the most satisfactory piece on the program was the Moszkowski Etude. It was faultlessly read and brilliantly executed.

Mr. Springer, who is a pupil of Oscar Saenger, sang a number of songs by Von Flietitz, Bemberg and MacDowell. His voice is a baritone of excellent quality and considerable range. He has a good stage presence, and the natural dignity of manner which denotes the true artist.

Julian Pascal's Recital.

JULIAN PASCAL, the pianist, will be assisted by Edward Strong, tenor, at the recital which he will give in Mendelssohn Hall, Tuesday evening, January 28. The program will be:

Impromptu, F sharp.....Chopin
Etude, No. 12, op. 25.....Chopin
Barcarolle.....Chopin
Nocturne, G minor.....Chopin
Etude No. 7, op. 10.....Chopin
Scherzo, B minor.....Chopin
Julian Pascal.
Orlando's Love Song (from As You Like It).....Pascal
Touchstone's Parody on Orlando's Song.....Pascal
My Deary.....Pascal
For Love's Own Sake.....Pascal
Edward Strong.
Sonata, C sharp minor.....Beethoven
Julian Pascal.
Ah, Love but a Day.....Pascal
My Clock.....Pascal
Remembrance.....Pascal
A Study.....Pascal
Spring Song.....Pascal
Edward Strong.
April.....Pascal
September.....Pascal
May.....Pascal
January.....Pascal
March.....Pascal
Etude.....Rubinstein
Julian Pascal.

ESTELLE LIEBLING.—This young American, who created such a furore in Germany two years ago, and who was engaged for the Dresden Royal Opera, selected from hundreds of young artists, has been successful during her American visit. She has thus far sung in Washington, in Cincinnati, with the Cincinnati Symphony Orchestra (Frank Van der Stucken); Brooklyn, "Messiah," under the direction of Walter Henry Hall, and other concerts. She will also sing with the Philadelphia Orchestra, and will make a tour of six concerts with that organization during the latter part of this month. She will be heard in four recitals in New York State in conjunction with Jean Géard, the 'cellist (Utica, Troy, Buffalo and Rochester). A great number of engagements are pending, most of which will be with important clubs throughout the country.

Gwylm Miles has obtained leave of absence from the Church of the Divine Paternity, where he will continue as bass next year; this absence he will spend in Europe in study.

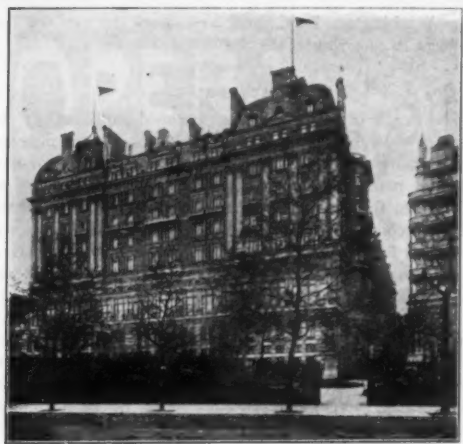
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Thur., 23, Providence, R. I.,	Mat. and Eve.,	Infantry Hall.
Fri., 24, Hartford, Conn.,	Mat. and Eve.,	Foot Guard Hall.
Sat., 25, Meriden, Conn.,	Matinee,	Opera House.
Sat., 25, New Haven, Conn.,	Evening,	Hyperion Theatre.
Sun., 26, New York, N. Y.,	Matinee,	New Star Theatre.
Sun., 26, New York, N. Y.,	Evening,	Herald Sq. Theatre.
Mon., 27, New York, N. Y.,	Private engagement.	
Tues., 28, Scranton, Pa.,	Mat. and Eve.,	New Armory.
Wed., 29, Elizabeth, N. J.,	Matinee,	Jacobs Theatre.
Wed., 29, Trenton, N. J.,	Evening,	Taylor Opera House.
Thur., 30, Baltimore, Md.,	Mat. and Eve.,	Music Hall.
Fri., 31, Philadelphia, Pa.,	Evening,	Academy of Music.
FEBRUARY.		
Sat., 1, Philadelphia, Pa.,	Matinee,	Academy of Music.
Sat., 1, Wilmington, Del.,	Evening,	Grand Opera House.
Sun., 2, Washington, D. C.,	Evening,	Columbia Theatre.
Mon., 3, Fredericksburg, Va.,	Matinee,	Opera House.
Mon., 3, Richmond, Va.,	Evening,	Academy of Music.



HOTEL CECIL, LONDON,
January 11, 1902.

NOT long ago there really seemed to be some hope that the rage for Tchaikowsky's "Symphonie Pathétique" was declining in London. There was a time when no Queen's Hall program seemed to be quite complete without it. It acted as the *pièce de résistance* at "In Memoriam" concerts or at festivals, while it was served up "by special request" at intermediate performances. In fact, the unfortunate symphony ran a serious risk of being done to death. Then came a short interval when its popularity seemed to be on the wane; it was not played at Queen's Hall oftener than about once a month, and it did not attract quite such large audiences as formerly. After the lull, however, comes the storm, and the "Symphonie Pathétique" seems to be entering on a period of second youth. It was played on New Year's Day, though it seems a curious work to select for a day that is popularly supposed to be set apart for rejoicings; it is to be played again at the memorial concert for the anniversary of the death of the late Queen Victoria; while doubtless plenty of opportunities will be found for its performance at the Promenades.

Without in any way depreciating the music, we may surely enter a protest against the undue attention paid to this symphony. It cannot be denied that it has many beauties and that it contains much fine and interesting music. But there are a score of other symphonies equally fine which really seem almost shelved in order to make way for this particular work. Tchaikowsky's Fourth and Fifth Symphonies, for instance, though they are certainly played occasionally at Queen's Hall, do not receive nearly so much attention as the Sixth, though perhaps they merit more. Schumann's symphonies are very rarely played indeed by Mr. Wood, while those by Brahms do not appear very often in his programs. Surely the "Pathétique" might now be given a rest and other works allowed to take its place. We know it so well that if it were heard, say twice a year, that would be amply sufficient to keep its memory green. As things stand at present we get rather too much of it.

The musical season is now beginning to wake up, and next week several concerts take place. Among the most important are the first of the new series of Queen's Hall Symphony Concerts. At this a novelty will be given in the shape of the incidental music to George Moore's "Grania and Diarmid," written by Dr. Elgar. The vocalist will be Miss Ellen Beach Yaw, who is just back from a two years' course of lessons in Paris.

The forthcoming season of the Philharmonic Society promises to be of some interest. According to prospectus seven concerts will be given, and several novelties will figure upon the programs. These include a vocal scena written for Mme. Clara Butt by Herbert Bedford; two "tone pictures" by W. H. Bell, whose work has attracted much notice of late; a new piano concerto by Rachmaninoff, an orchestral work by Dr. Cowen, and a violin concerto by A. Randegger, Jr. The playing of the Philharmonic Society Orchestra was for a long time open to criticism. Last season, however, under Dr. Cowen, it displayed considerable improvement, which it is to be hoped will be maintained this year.

Next Thursday Godowsky gives the first of two piano recitals at the Bechstein Hall. His program is decidedly interesting, and includes Brahms' Sonata in F minor, Balakirew's Oriental Fantasy "Islamey," two groups of Chopin pieces and Field's Nocturne in C minor.

On Thursday, too, the Kruse String Quartet begins its second series of three concerts. This quartet is distinguished by its enthusiastic championship of Brahms'

chamber music, and at this concert the Piano Quintet in F minor is included in the program, the pianist being Benno Schönberger. A manuscript quartet by A. Simonetti, dedicated to the Kruse Quartet, will also be played.

To-day the first London Ballad Concert of the new year takes place at the Queen's Hall. The fact that these concerts have now reached their thirty-sixth season is in itself a sufficient proof of their popularity. Of their musical merit the less said, perhaps, the better. The audience flocks to the hall to hear the singers rather than their songs, and the performers are as a rule above reproach. To-day Mrs. Louise Dale, Mme. Clara Butt, Miss Ada Crossley, Plunket Greene and others appear, while William Henley, a violinist, with a most brilliant execution, though his taste in music is not unimpeachable, plays solos.

To-day, too, there is the usual Saturday Popular Concert at St. James' Hall. It is a pity that Messrs. Chappell do not engage a regular quartet for these concerts. The constant changes that are made in the performers cannot but affect the ensemble, and good quartet playing is rarely to be heard. On this occasion the quartet is composed of Messrs. Halir, Friederich, Gibson and Fuchs, while that excellent pianist, Ernst von Dohnányi, is playing the piano part in Brahms' Quartet in G minor, for piano and strings.

To his already numerous avocations Robert Newman has now added that of concert agent, and he has certainly got some fine singers on his books. He announces that he has obtained engagements for Mme. Ella Russell at the Cardiff and Sheffield festivals, for Madame Blauvelt at those at Cardiff and Norwich, and for Madame Kirby Lunn at the Norwich Festival.

The *Daily Telegraph* correspondent at Rome has unearthed a Sgambati story, which is well worth telling. It appears that Sgambati's absence of mind is rapidly becoming quite proverbial. Not long ago a concert was arranged of his music in which he himself was to be the executant. The audience duly arrived, but there was no Sgambati. Time passed and still the hero of the occasion did not put in an appearance. At last the audience, tired of waiting, left the hall. It was discovered that the composer had absolutely forgotten all about the concert.

London Notes.

Madame von Stosch is engaged to be married to Edgar Speyer. Mr. Speyer is a wealthy banker, and a partner in the firm of Speyer Brothers, of Frankfurt-on-the-Main, London, and New York.

Miss Ilona Eibenschütz, the well-known pianist, is also engaged to a wealthy banker, Carl Derenburg. Mr. Derenburg is a well-known musical amateur.

Miss Susan Strong will give her first vocal recital under the direction of Miss Alice E. Joseph at Bechstein Hall on the afternoon of February 4, when she will introduce songs by Beethoven, Schubert, Schumann, &c.

Miss Maris Wingfield, soprano, will make her début under the direction of Miss Alice E. Joseph at her concert in Steinway Hall on the evening of February 14. She will be assisted by Mr. and Mrs. Henry I. Wood, Tivadar Nachez, Miss Kathleen Purcell, Miss Marie Bellars, David Baxter and Miss Dora Robinson.

Mme. Eleanor Cleaver and Ingo Sinon will give an orchestral concert at St. James' Hall on the evening of February 18. Emil Kreuz will be the conductor, and Percy Grainger will play a concerto.

John Coates has been engaged for the Cardiff Festival, and negotiations are proceeding with Frau Wagner, who is anxious to hear Mr. Coates, with a view to his being engaged for the Bayreuth Festival in July.

Plunket Greene has been engaged for the Bristol Festival, and Mr. Adlington is at present negotiating for Mr. Paderewski's appearance at the Bristol Festival also, and it is probable he will play at one of the orchestral concerts there.

Harold Bauer will play Beethoven's Piano Concerto in E flat (the "Emperor") at the London Philharmonic Society's concert on June 12.

KREISLER'S TRIUMPHS CONTINUE.

KREISLER'S artistic achievements this season have not been surpassed by any violinist heard here in many years. His enormous success with the Philharmonic Society in December last, and again at his recital on the 30th, have only been equaled in this country by Ysaye and Wilhelmj.

These successes Kreisler has duplicated in Pittsburg, where he played with the Pittsburg Orchestra; St. Louis, with the Choral Symphony Society, and in Chicago with the Thomas Orchestra.

The following are extracts from the criticisms received in the different cities:

Drawing luscious, flute-like tones from a magnificent Gagliano violin of date 1710, Fritz Kreisler played himself into most enthusiastic favor. Last year he amazed with his marvelous, showy execution; last night he charmed with his matured musicianship, in which perfected, chaste technique, of course, played its part. For his principal number he chose the beautiful Beethoven Concerto, which has music, pure and undefiled, laid into every bar, into every individual note. And how Kreisler did bring out this music in all its rounded, plastic beauty! His musical conception and insights have indeed matured astonishingly in a twelvemonth.

In the second part of the program he played the Tartini Sonata, and here again it was a display of gloriously compelling musicianship. Of encores he was forced to give three, "Serenade Espagnole," "Tambourin" and a charming, dainty number from Herbert's suite for 'cello. Flawless intonation, marvelous facility in complex stopping, trills and pianissimos, absolutely ravishing, and harmonics, crystal pure and clear beyond compare—these were a few of the achievements of this master violinist.—Pittsburg Post.

Soloist Fritz Kreisler, a master violinist, may take to himself the credit of having scored the most distinguished success of the Choral Symphony season thus far. His playing at last night's concert, the fourth of the season, provoked to the most enthusiastic and frequent applause an unusually brilliant audience of musical and fashionable note.

And then came Kreisler, his opening number being the testful Bruch Concerto for Violin, No. 1, with orchestral accompaniment. There are some things in this handsome virtuoso's work which stamp it with a peculiar distinction. Personal magnetism is one of the phases of it—Kreisler wins his hearers at the start by a graceful manner and an attractive stage presence, which must be considered. Then he handles a violin lovingly. You cannot fail to feel the sympathy between the man and the instrument. The Bruch Concerto is a composition in which the player's feeling must be sincere to a degree. It also, in its latter phases, calls for a pure technique capable of meeting the most trying demands. That Kreisler was adequate both temperamentally and by mastery of his craft was soon made apparent. Not till he had responded to numerous calls with an encore was the house content that the program should be followed in regular sequence. The Kreisler "hit" was certain from this moment. Then came the very trying "Non più Mesta" of Paganini, the feature of which was Kreisler's marvelous fingering, and the success of which was so great that another encore was insisted upon. I believe I never saw the women in a Choral Symphony audience quite so overcome as by Kreisler's playing at this juncture. One could not but believe in the musicians' creed that the violin, of all musical instruments, makes the most irresistible appeal to the feminine soul.—St. Louis Republic.

The presence of Kreisler as soloist at the orchestra concert last night overshadowed all else in the program, even the first rendition of a Tchaikowsky symphony, and the concert will be remembered as a Kreisler concert—probably by all present. His solos were changed at the last moment, and instead of the Comus Concerto, which was programmed, he played the first movement of the Beethoven Concerto in the first part and in the second half he played Tartini's "Devil's Trill." To say that his work was masterly is but trite. His is the very perfection of violin interpretation, and in his rendition one loses all sense of technique.

The Beethoven Concerto, so exacting in its demands on the player not only as to technique, but in intellectual depth and appreciation, was given with a spirit and finish indicative, in a superlative degree, of Kreisler's musicianship. The pure, singing tone of his violin, probably the most superb instrument ever heard in Pittsburg, the organ swell of the double stops and the wonderful technique which encompassed everything apparently without the slightest effort on the part of the player, combine to make his appearance one of the notable events of the season.

The Tartini number in the second half, truly a "devil's trill," for its difficulty, was given with equal splendor, though calling into play a totally different phase of the player's personality. After each number an encore was necessitated.—Pittsburg Gazette.

Mr. Kreisler again demonstrated his mastery of the violin. It is, indeed, pleasant to listen to a violinist who gives a sane, conscientious interpretation of the score, with neither too much sentimentality nor yet an apparent indifference. Mr. Kreisler is sturdy of build and manly, and his playing is such as one has reason to expect from such a fine physical specimen. The Spohr Concerto calls for simple treatment, which it received.—Chicago Journal.

Kreisler drew a fine house. The violinist is big and brawny looking, but he plays with the most bewitching elegance and marvelous wealth of tone. To hear the lingering, dulcet cadenzas and trills, the long-drawn portamentos and creeping cascades of melody in Spohr's "Gesangsceene," played by this very pleasant and sentimental violinist, was a rare treat.—Chicago News.

Can you imagine a tall, heavy set, swarthy man, young, with a fine, commanding presence, which bespeaks admiration for himself and attention to what he is about to do; a man who carries that easy confidence born of a pretty thorough acquaintance with his own capabilities, who labors under no strain and is weighted down with no tremendous responsibility, but is serious and dignified and wholly wrapped up in his work?

Well, when you have him pictured in your mind's eye, give him a name—let that name be Fritz Kreisler—and make yourselves ready

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to listen to such a combination of technic, intellect and emotion as few violinists can boast.

From Kreisler's big, athletic build one presupposes a mighty volume of tone. Not satisfied in this respect at once, a shade of disappointment is felt; but, presto! before one realizes it the magic beauty and intensity of tone have made up for the deficiency in size, and the listeners are carried over the most intricate technical abysses, higher and higher, into that lofty altitude created by his individuality and charm.

Kreisler seems to cut into the strings for his tone; however fine and delicate his phrases, he never loses sight of the warmth, the intensity. He doesn't rant and rail, though he has dash and fire enough for any one. He isn't, even in the most rapidly whirling intricacies, flippant or superficial. He has a logical idea of all he plays and imparts the same plain meaning of the entire structure to his hearers. His smallest, shortest phrase has beauty and meaning, and just the right turn. The purity and grace of the Spohr "Gesangsweise" afforded him the right opportunities for showing his tenderness without gushing, and his soulfulness without affectation.—Chicago American.

CABLE.

PARIS, January 18, 1902.

Musical Courier, New York:

GR^{EAT} success last night, Salle Erard, Sisters Sondheim. Brilliant program, two pianists appearing. Performance voted unique. CHESTER.

This is the program played by the Sondheim sisters at the concert referred to in the above cable:

Variations	Duprosse
Mlle. Sondheim.	
Air du Tasse.....	Godard
Mme. Berthe Vallière.	
Andantino Pastorale.....	Brull
Gavotte	Pirani
Romance	Carl Thern
Valse en Ré bémol majeur.....	Chopin
Mlle. Sondheim.	
Mondnacht	Schumann
Im Herbst.....	R. Franz
Mme. Berthe Vallière.	
Rondo, op. 73.....	Chopin
Valse Paraphrase.....	Schott
Mlle. Sondheim.	
The Skylark.....	Schlesinger
Phil's Secret.....	Schlesinger
Mme. Berthe Vallière.	
(Accompagnée par l'Auteur.)	
Andante	Chaminade
Tarantelle	Saint-Saëns
Mlle. Sondheim.	

PEOPLE'S SYMPHONY CONCERT.

THE second in the series of People's Symphony concerts at Cooper Union last Friday night attracted an immense gathering of music lovers and throughout the evening the applause was most enthusiastic. Conductor Arens again prefaced the compositions with brief descriptions. Heinrich Meyn was the soloist. The orchestral numbers were Beethoven's "Egmont" overture; the Haydn Symphony in E major, Tschaiakowsky's Andante Cantabile (for strings) and the overture to Wagner's "Rienzi." These are well-known compositions, and there is nothing new to be said about them for the readers of THE MUSICAL COURIER. To that great audience, however, assembled to hear good music there was apparently much that was new and instructive. The playing of the orchestra was spirited, particularly in the last number, the "Rienzi" overture.

Mr. Meyn, who was in good voice, sang Count Almaviva's aria from Mozart's "Marriage of Figaro," and after the symphony Mr. Meyn sang two songs, "Auf Flügeln des Gesanges," by Mendelssohn, and "False Phyllis" (old English). Mr. Meyn is one of our best lieder singers, and his singing at the concert was received with overwhelming applause.

The date of the next concert is February 21. Miss Susan Metcalfe, soprano, will be the soloist. This will be the program:

Overture, Calm Sea and Happy Voyage.....	Mendelssohn
Aria, from Acis and Galathea.....	Händel
Symphony in E flat.....	Mozart
Songs—	
Liebesbotschaft	Schubert
Der Mond steht ueber dem Berge.....	Brahms
Suite, Feramors.....	Rubinstein
Hungarian March.....	Schubert-Liszt
Soloist, Miss Susan Metcalfe, soprano.	

PECK-ENSWORTH RECITALS.—Sarah King Peck, soprano, and George Ensworth, baritone, will appear in concert in Norwich, Conn., and Whitinsville, Mass., February 4 and 7, with F. W. Riesberg at the piano.

MR. HERMANN KLEIN.

Studio for Instruction in Singing,
120 West 71st Street, New York.

Among those artists who have at various times honored Mr. Klein by studying with him are the following:

Madame Adelina Patti, Miss Ella Russell,
Miss Marguerite Macintyre, Madame Alice Esty,
Madame Schumann-Heink, Mlle. Olitzka,
Mr. Ben Davies, Mr. Eugene Oudin,
Mr. Joseph O'Mara.

Obituary.

Filippo Marchetti.

THE cable announced last Sunday the death at Rome of Filippo Marchetti, one of the most highly esteemed among the Italian operatic composers. He was born at Bologna (Camerino), on February 26, 1835 (not 1831, as some of the daily papers stated), and became a pupil of the San Pietro a Majella Conservatory at Naples. His début as a dramatic composer he made at the National Theatre, of Turin, in 1856, with an opera on the subject of "Two Gentlemen of Verona." This was followed up the next year by an opera entitled "La Demente," which was produced both at Rome and Turin. Despite the success of these first works, Marchetti was unable to secure at Rome, where he had settled as a vocal teacher, a production of his next opera "Il Paria," and therefore left the Eternal City for Milan. There at first he encountered the same difficulties, but finally succeeded in securing a hearing for his "Romeo and Juliet" in 1865, which made a hit and kept the boards of the Carcano Theatre for several years, despite the fact that Gounod's opera on the same subject was being given at the Scala at this very period. At last the Scala itself produced in 1869 one of Marchetti's works, his "Ruy Blas," which was destined to become his most popular opera in Italy. In 1879 it was also brought out at Dresden, but failed to create the sensational success which it scored in the composer's own country. Marchetti's later operas were "L'amora alla prova" (Turin, 1873), "Gustav Wasa" (Milan, 1875), and "Don Giovanni d'Austria" (Turin, 1880), which were less successful than his "Ruy Blas," although "Don Giovanni" upon its resurrection at Rome, in 1885, was received with enthusiastic applause. Since 1881, and up to the time of his death, Filippo Marchetti was the president of the St. Cecilia Academy at Rome.

William O. Perkins.

Dr. William O. Perkins, a New England composer and conductor of some note, died at his home in Boston on January 13. He was seventy-two years old. For over half a century Dr. Perkins was identified with music in America. He organized the first male quartet for concert singing in this country. It was called the Mendelssohn Vocal Quartet.

In 1858 he became conductor at Boston Music Hall, where Theodore Parker's society worshipped. He conducted many musical festivals and won great fame as a leader.

He was for many years a member of the board of government of the Handel and Haydn Society, of Boston. In 1879 the degree of Doctor of Music was conferred upon him by Hamilton College. Dr. Perkins lived in London for many years. Two of his brothers, J. E. Perkins and Henry S. Perkins, also became eminent in the world of music. The former married Marie Roze, the prima donna. Dr. Perkins composed industriously for the church, choral societies and the simple music used in the public schools. His published scores number about sixty volumes.

Adrian P. Babcock.

The untimely death of this pianist and teacher, which occurred at his early home, Norwich, N. Y., January 15, from a variety of complications, is the cause of much mournful comment. Last summer he conducted, with F. W. Riesberg, the Asheville Summer School, making a great financial and musical success of what had previously been a loss to the stockholders, and in this school he came in contact with New York musicians who appreciated his worth.

Born in Norwich, N. Y., twenty-eight years ago, he early showed talent for music, his father's profession, and after a year here with Scharwenka he went to Leipzig, where he remained for two years, principally with Krause. He played at the 1898 meeting of the New York State Music Teachers' Association, in Binghamton, and had much success as a teacher in Central New York. A year ago he went to Asheville, N. C., as professor of piano and harmony and head of the musical department of Asheville Female College, and here also he had pronounced success, for whatever he did he did with all his heart. United with his musical ability was much shrewd common sense, so that when the problem of making the summer school pay, which it never had done, came before him he went at it, and left with the satisfaction of knowing that for the first time the stockholders had money in bank. His mother is now doubly bereaved, inasmuch as her husband, Dr. Linn Babcock, the father of Adrian, died three months ago.

The funeral was under the auspices of Norwich Knights Templars and Free Masons, and there were those present

from Washington, D. C., and New York to pay the last respects to one whose life had been so useful.

Joseph Burke.

The death of Joseph Burke, an aged musician, at the Park Avenue Hotel last Sunday, recalled a most interesting and important epoch in the musical history of this country, namely, the visit to the United States of Jenny Lind. On the tour which the great Swedish singer made Burke accompanied her as violinist, playing at all concerts obligatos for her songs and arias. Burke was born in Ireland in 1815, the son of a physician. His musical talent was quite remarkable in childhood, and in the course of time he became known as an "infant prodigy." He was taken on a professional tour through England. Burke came to America in 1838, and after a few years' residence here went to Germany to study. He came back to the United States and has lived here ever since. Besides music, Burke established his reputation as an actor. Deciding to retire from the stage to study law, he went to Albany and entered the law office of the late William L. Marcy. Mr. Burke was admitted to the bar, but he never became a practicing lawyer. Until she died Jenny Lind remained a warm personal friend of Burke, and among his effects which he leaves are many letters, pictures and other souvenirs from the great singer. Mr. Burke was a bachelor. He passed his winters here in New York and in Washington and his summers at Batavia, N. Y. The deceased was one of the oldest honorary members of the New York Philharmonic Society.

Percival Llewellyn Thomas.

Percival Llewellyn Thomas, the president and organizer of the Bronx Choral Society, died from pneumonia last Tuesday (January 14). While not a musician, Mr. Thomas was a great lover of music and worked for its advancement. For some years Mr. Thomas conducted a brokerage business at 51 Exchange place. He resided at 1386 Clinton avenue, Borough of the Bronx. Mr. Thomas was fifty-two years old.

Camilla Urso.

Camilla Urso, the violinist, died on Monday at the New York Infirmary. She had been ill for some time, and her death resulted from an operation. Madame Urso, who in private life was Mrs. Frederic Luere, was born in Nantes, France, on June 13, 1842. Her father, Salvatore Urso, a native of Sicily, was an organist and also a flute player of some distinction. Her mother, Emilie Girouard, was born in Portugal. Camilla breathed a musical atmosphere in infancy, and in childhood was remarkably precocious. At six years old she could play the violin, and about that time she began to study seriously. At seven years of age the little Camilla gave her first concert in the town where she was born, and after that her father took her to Paris. She gave concerts there under the auspices of musical societies. Then she entered the Paris Conservatoire, where it was reported that she would study eight and ten hours a day. Her capacity for study amazed the professors.

In 1852 Mr. Urso brought his child to America. She was then ten years old. Before coming the father had made an engagement with a man in the South for a tour, for which Camilla was to be paid the sum of \$20,000. This engagement, however, was broken, and then the Germania Society engaged the child for several concerts. Camilla played at concerts given by Henrietta Sontag and Emma Albani. The little violinist joined Sontag in Cincinnati, and made a tour with her. In the month of March, 1854, Sontag and Camilla Urso gave their last concert in New Orleans. Then the two separated. Urso came North with her father, and Sontag journeyed to Mexico, where she died from cholera in the month of May. Camilla Urso was taken on a tour through the West, which, however, did not prove successful. At the time of her marriage Camilla Urso retired for a few years from the concert stage, but in 1863, at a concert by the New York Philharmonic Society, she made a brilliant reappearance. After that she made several tours in this country, and visited Europe. She, however, made her home here in New York. During the past ten years Camilla Urso played rarely at concerts in New York, for most of her engagements came from the West and South. Necessity, no doubt, compelled her in recent years to accept engagements from the managers of high class vaudeville theatres, and if we are not mistaken, it was in a tour of the vaudeville theatres that she played last in New York.

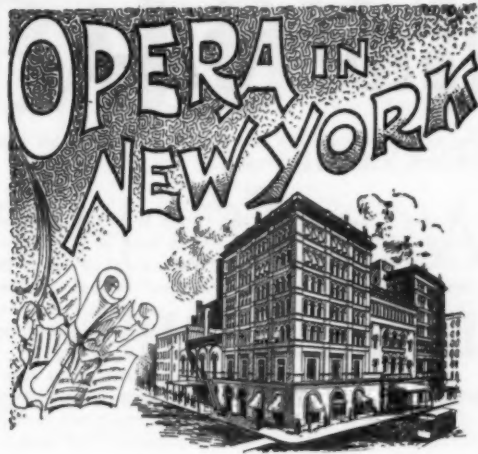
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"**FAUST**" on Wednesday night of last week, but not merely a repetition of the time honored traditional opera of cloying tunes and electric flowers; not at all, for on this night we saw for the first, but unfortunately not for the last time this season, the Calvic version of Marguerite. Calvé's distortion of Gounod's modest maiden is almost as great a sacrilege as is the latter's mangling of Goethe's passionate virgin. Of course it is ridiculous to take Calvé seriously in this part. She simply plays with it, and tries whatever comes into her bewigged head on the dogs, which in this respectful instance are an applauding public. Exactly what is the attraction that this woman is able to exert over an audience would be difficult to account for. She shows little or no vocal beauty, fakes effects and plays tag with the score; her Jewel Song is neither a song nor a jewel, but while singing it she balances some paste ornament on her head in a way which makes her eligible to the Keith circuit as a juggler.

Journet played Mephisto deftly, sang well and laughed traditionally. Miss Bridewell filled the part of Siebel becomingly, and Scotti, the moralizing Valentin, died with less vocal agony than usual. The Faust of Alvarez is known too well to present any new features. Sepilli conducted.

Verdi's most satisfying opera, "Aida," drew an enormous house on Friday night. For a while it seemed as though Mr. Grau would have to hang out a "no encore" sign; but after all there was some method in the madness of the applauders, for De Marchi sang Rhadames brilliantly. His "Celeste Aida" was the best New York has heard since Campanini. Not alone that, but also were the others swayed by a will to do, so seldom seen in the Metropolitan. The conductor—that unthanked gentleman, who is blamed for much when things go to smash and gets a mere mention when they do not—kept his forces pulling together beautifully. Campanari sang and acted Amonasro with an unusual degree of fervency, and his voice—a beautiful organ skillfully handled—stood him in such good stead. Louise Homer was Amneris. Muhlmann was the king and Journet the priest. Marilly—has Bauermeister really outgrown the part?—chanted the music of the priestess. Then there was the ballet—excavated by the late Dr. Schliemann from forbidding Trojan ruins—which cavorted with all the grace of an overstuffed set of parlor furniture. Gadske sang the title role and Sepilli conducted. All these helped to make the performance a good one, but the success of the evening was De Marchi, who enjoyed enough triumph to make any prima donna even greener with envy.

Saturday afternoon lured numberless matinee girls away from their candy and tenth edition novels to hear Wagner's "immoral" drama of love and death—"Tristan und Isolde." Ternina again impersonated the woman rent with passion and she did it marvelously. Monotony of characterization seems not possible for this artist, who stirs new chords of admiration with each performance. The strange part about this singer is that one does not agree with her in all points of conception of the part; one finds much of her singing far from agreeable—yet her work is so sweeping in its convincing qualities that all objections crumble like day dreams before her personality. And this very personality forces itself upon one by the sheer force of itself, for to her the audience does not seem to exist when she is immersed in a part. One fears that she is even a greater artist than we believe her to be.

Van Dyck made more than the usual thing out of the death scene, in which he was at his best. But he should

talk—not sing. Schumann-Heink was an excellent Brangaene both in acting and singing and displayed such earnestness in both. Edouard de Reszké, the Marke, and Bispham, as Kurwenal, filled their respective parts as satisfactorily as before. The balance of the cast was also a duplication of the previous performance. Damrosch conducted.

The double bill of Saturday night was made up of the operatic twins, "I Pagliacci" and "Cavalleria."

Campanari was an excellent Tonio; his acting has gained much in freedom, and is just that much better than it was. He sang the prologue effectively, with much vocal resonance and meaning. Fritz Scheff, who looked an operatic Anna Held, was very fickle, indeed, both vocally and otherwise; she flirted with her tone production and with Silvio. Salignac took himself very seriously as Canio, and would have made much more of the part if his voice had permitted.

In "Cavalleria" Madame Calvé was Santuzza, and did all the stage and vocal tricks she has done in the past and will do in the future.

De Marchi sang Turiddu with great power and enjoyed another night of triumph.

Miss Bridewell was a capital Lola. Dufriche cracked Alfio's whip in tune, swore vengeance in a voice quivering with emotion and rowed with Turiddu—all with jaunty dignity and an overwhelming portion of versatility. Flon conducted both operas.

"Tannhäuser" was sung last Monday night without Ternina—who had been announced. Louise Reuss-Belce took the part of Elizabeth, being notified of Miss Ternina's indisposition at 6 o'clock. She went on without a rehearsal, thus making her New York debut under most trying circumstances. But Mme. Reuss-Belce is a *routinière*; she has not sung leading roles in Bayreuth and Karlsruhe without gaining the self-command that comes from varied experience. Her "Dich theure Halle" betrayed a nervousness natural enough, but in the duo with Tannhäuser, in her work at the end of the act and her prayer Reuss-Belce demonstrated that she could both sing and act. Her voice is of dramatic timbre, flexible and well cultivated, and she has an excellent stage appearance. She was warmly applauded.

Louise Homer was the Venus, and Carrie Bridewell the Shepherd—a part she sang very well. Van Dyck's Tannhäuser, despite its passages of splendid declamation, is vocally impossible. He acted with energy. Van Rooy's voice is not what it was—it lacks resonance; he forces it, and his conception of Wolfram is a cross between Wotan and Escamillo. Blass was a good Hermann, and Bars, Reiss, Muhlmann, Viviani comprised the rest of the cast. Damrosch conducted, his orchestra playing nearly everything too fast and too loud.

The audience was small.

Paderewski Sails To-day.

M. PADEREWSKI sails from Liverpool for New York to-day on the White Star steamer Oceanic.

Theatre Royal at Stuttgart Burned.

THE Theatre Royal at Stuttgart was destroyed by fire at midnight last night.—New York Sun, January 21.

Ilma Doré's Recital.

AN unusual degree of interest is manifested in Miss Ilma Doré's song recital in Carnegie Lyceum Tuesday evening, February 4. So many tickets already have been sold that it is certain the capacity of the hall will be tested. Miss Doré will be assisted by Louis Blumenberg, the violoncellist.

The program will be:

Ernani	Verdi
Mignon	D'Hardelot
Aufträge	Schumann
Sunshine Song	Grieg
Spring Song (cello obligato)	Abt
La Paloma	Yradier
Tu me dirais	Chaminade
Serenade	Strauss
Romance	Davidoff
Spinning Wheel	Dunkler
Mr. Blumenberg.	
Aida	Verdi
For All Eternity (cello obligato)	Mascheroni
Irish Folk-song	Footé
Z'célai de rir	Auber

A SCHLESINGER INSPIRATION.—At the studio of the American artist, W. S. Horton, 64 rue de La Rochefoucauld, there may be seen his picture of "L'Heure Exquise," suggested by Madame Braggiotti's singing of that song, words by Paul Verlaine, music by Sebastian B. Schlesinger. The picture represents an old English garden filled with lilies; the time is evening, before the moon has risen, and when twilight is changing into night.—New York Herald, January 7, 1902.

COMING CONCERTS.

Announcements of other concerts and recitals, which demand classification in different departments, will be found elsewhere.

Regular fortnightly recital of Hadden-Alexander pupils at her studio, February 1.

Second meeting, musical salon, Waldorf-Astoria, February 6. Excerpts from Paderewski's "Manru."

Genevieve Bisbee invites her friends to an evening of music at her Carnegie Hall studio, Friday, January 24, 8 o'clock.

Mme. Louise Finkel has issued cards for the first Fridays in February, March and April; music at 4 o'clock, at her suite, 251 Fifth avenue.

Miss Carrie Hirschman has been engaged by the Philadelphia Orchestra to play at Trenton, N. J., January 30. She will play the E flat Liszt Concerto.

Magdalene Perry MacBride, the contralto, who is a pupil of Mrs. Carl Alves, will give a concert at the Waldorf-Astoria on Friday evening, January 24.

Adelaide C. Okell has issued cards for a musicale by her pupils to-day, Wednesday, January 22, at 4 o'clock, at her studio, 57 West Eighty-fourth street, followed by a reception.

Louis V. Saar's Suite, op. 27, scored for one flute, one oboe, one clarinet, one bassoon, one horn and strings, will be played at the Aschenbrödel matinee next Sunday, January 26.

Mrs. Antonia Sawyer, the well-known contralto, is studying German songs this winter with Miss Caroline Montefiore. This afternoon, at her residence, 1690 Broadway, Mrs. Sawyer will give a musicale for two hundred guests.

Miss Augusta Zuckerman, the young talented pianist and pupil of Alexander Lambert, will play the "Hungarian Fantasia," by Liszt, at the concert of the Young People's Symphony Society, under the direction of Frank Damrosch, at Carnegie Music Hall, on February 1.

The seventeenth public service of the American Guild of Organists will take place at Trinity Church, Thursday evening, January 23, under the direction of Victor Baier, organist and choirmaster. The address will be delivered by the Rev. John Harris Knowles, of Trinity Parish.

Miss Elizabeth Mandelkern will give a piano recital in the hall of the New York College of Music this evening (Wednesday). The young pianist is a pupil of Eugene Bernstein, and will be assisted at the recital by her teacher and Miss Edith J. Decker, soprano; Leo Lieberman, tenor, and Arnold Volpe, violinist.

The following are some of Miss Amy Murray's January dates: Danbury, Conn., January 13 (joint auspices of the Monday, Classis and Travelers' clubs); Brooklyn, N. Y., January 14 (Grace Presbyterian Church); Johnstown, N. Y., January 16; Oswego, N. Y., January 17; Dansville, N. Y., January 18 (Jackson Sanatorium).

Eugene Weiner, flutist and director of the New York Philharmonic Club, played last Sunday for the Y. M. C. A., and he has another solo engagement in Philadelphia to-morrow (Thursday). The New York Philharmonic Club, under Mr. Weiner's direction, will give a concert at the Asbury Park (N. J.) Opera House on January 27.

The Mendelssohn Trio Club will give the third concert in the series at the Hotel Majestic, Tuesday afternoon, January 28. Mrs. Beatrice Fine, soprano, will be the assisting vocalist. The club, composed of Alexander Saslavsky, violin; Victor Sörlin, 'cello, and Charles Gilbert Spross, piano, will play trios by Mozart and Jadasohn. Messrs. Spross and Saslavsky will play Grieg's Sonata in F major for piano and violin.

At the third private meeting of the Manuscript Society, to be held at the Waldorf-Astoria on Tuesday evening.

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January 28, selections from Reinhold L. Herman's opera, "Vineta," will be sung by the following cast:

Magnus.....Heinrich Meyn
Hildegard (his wife).....Miss Frieda Stender
Albertus (a magician).....Dr. Franklin D. Lawson
An Old Fisherman.....Herman Springer
Ithobal (a Phoenician prince).....Heinrich Meyn
Sarepta (his daughter).....Miss F. Marion Gregory
High Priestess of Astarte.....Mme. Josephine Jacoby

Mme. Marie Cross-Newhaus has entire charge of the music for the big "Naval Relief Fund" entertainment January 28, in the ballroom of the Astoria Hotel. Lieutenant Hobson will deliver an address, and the Seventy-first Regiment, the Old Guard, and many city clubs will be represented. Those who will take part under her direction will be (besides Madame Newhaus) Miss Bessie Bonsall, John Young, Andreas Schneider, Wm. Parsons, Harold Smith and others.

Mrs. Rhodes' Lecture on Bayreuth Festivals.

Mrs. Charles W. Rhodes will give a lecture on "Wagner and the Bayreuth Festivals," in the Astor Gallery of the Waldorf-Astoria, on Friday morning, January 31, at 11 o'clock. Since her last lecture, spoken of below, Mrs. Rhodes' remarkable presentation will be further enhanced by the assistance of Barron Berthald, the operatic tenor, and Adolph Glose, pianist.

The lectures on "Wagner and the Bayreuth Festivals," which Mrs. Charles W. Rhodes is delivering with great success, is one of the most instructive and interesting yet prepared on the subject. Her illustrations are particularly fine. The characters are from autograph pictures given her by the artists themselves, with the costumes and scenes beautifully colored after the originals at Bayreuth. All clubs and societies which have heard the lecture speak with one accord of its value as musical education and entertainment.

Following is one of Mrs. Rhodes recent press notices:

In the lecture course at the Auditorium last evening Mrs. Charles W. Rhodes gave a lecture on the "Bayreuth Festival," illustrated by lantern slides and by musical selections. The lecture was in many respects most remarkable and unusual. Mrs. Rhodes is herself a woman of most attractive presence and address, and possesses a voice notably sweet and clear, which she has evidently subjected to careful elocutionary training. It is not often that a lecturer of either sex is heard who has paid so much attention to the oratorical side of the discourse. Her lecture was most carefully and beautifully composed, and did full justice to the magnitude of the theme. The lantern slides used were all beautifully colored, and no better of their kind have been seen in this city. They showed various scenes connected with Wagner's life, scenes in Bayreuth, views of the operas and singers and reproductions of paintings. Some of the scenes in and about the castle of the mad king, Leopold of Bavaria, Wagner's patron, were wonderfully beautiful.

The beauty of the lantern slides, of the voice and language of the lecturer, and of the music, made the whole seem like a beautiful poem, or like an opera itself. The wonderful music, from the weird strains of the weaving of the earth forces through the magnificent "Death March of Siegfried" and the beautiful "Slumber Song of Brünnhilde," to the song of hope at the passing of the gods, will linger long in the ears of all who heard it. And though Mrs. Rhodes rather deprecated productions of Wagner outside of Bayreuth, she left a deep desire in many hearts to hear some of the great operas whenever possible.—Utica Daily Press, January 7, 1902.

Mrs. Rhodes will deliver her lecture before the Brooklyn Institute of Arts and Sciences, and she has been engaged for the biennial of the convention of the General Federation of Women's Clubs, to be held at Los Angeles, Cal., May 6, 1902.

Greater New York.

NEW YORK, January 20, 1902.

THE Wirtz Piano School is always doing something; indeed this cannot very well be helped, for they have much material with which to do. Now it is a students' recital, then a junior pupils' affair, now a lecture recital by the head of the school, Conrad Wirtz, then a piano recital by Gustave C. Wirtz. All this interests the pupils, and results in the achievement of definite results. Last Friday evening there was a "children's recital" of sonatas and rondos, a dozen different pieces being played by Misses Elsie Jennings, Isabel Carroll, Marie Hancock, Lillie Breng, Bella Thom, Grace Locher, Viola Danielson, Florence Brown, Cora Clifford, Mae Symes and Master Adolph Roemermaun. These played compositions by Kuhlau, Clementi, Beethoven, Lichner, Geibel, Haydn, Mozart and Ferd. Bold, and preceding the music there was a short description of the sonatina form, by the Misses Mabel Drummon, Irene Walls, Wilhelmina Lockwood, and Masters Frank Bagge and Bernhard Kuehne.

Helen Darling and Lucy Presby are pupils of Madame Finkel, who do her as well as themselves credit. Last week Miss Darling sang at Mrs. Shanley's tea, Johnson avenue, Newark, these numbers:

Se Saran Rose.....Arditi
Aria from Lucia.....Donizetti
Mighty Lak' a Rose.....Nevin
Mona.....Adams
One Spring Morning.....Nevin
Violets.....Wright

As may be surmised, Miss Darling is a coloratura soprano, with a range from low E to E above the staff. She also sang recently at the ladies' night of the Manufacturers' Association at the Pouch Gallery, Brooklyn. Notable, as with all the Finkel pupils, is her breath control, hence coherency in phrasing.

Miss Presby is also busy with a varied series of engagements, such as the Royal Arcanum affair, in Brooklyn, when she sang the Dinorah "Shadow Song," "Caro Nome," the waltz from "Romeo and Juliet," and other things. February 6 she sings at the Waldorf, when Miss Sulley, elocutionist, gives a recital.

Miss Presby, in particular, has a fine technic, with a voice perfectly placed, and artistic control of it all.

E. B. Kinney, Jr., the organist of St. George's Protestant Episcopal Church (where Mayor Low and J. P. Morgan worship), has succeeded in raising the standard of the music at that church in a high degree, achieving musical effects formerly unheard of. Kinney is a positive musical talent, who, by means of ability as organist and choirmaster, succeeds in getting all possible out of his choir. A pupil in composition of Dvorák, he expects to develop that side of his talent. He is blessed with a pure tenor voice of beautiful quality, and long ago could have made his mark on the stage. He has also many vocal pupils rapidly coming to the fore, and what with his ability as organist, his pronounced talent for composition and the results he is achieving as a voice specialist, this man is yet to make his highest mark in the musical world.

ing as a voice specialist, this man is yet to make his highest mark in the musical world.

Marie Stilwell, the contralto of the Washington Avenue Baptist Church, Brooklyn, last week sang at Mrs. Sidney Knowles', of Columbia Heights, three songs of widely differing characteristics, namely: "Sognai," Schira; "Ich liebe Dich," Grieg; "The Silver Ring," Chaminade. Here were the Italian, German and French schools represented, and her success in each song was great.

Miss Stilwell's voice has such range that she is able to sing the Cavatine from the Rossini "Stabat Mater" in the original key—few altos do this. It is really not intended for an alto, but rather for a second soprano. She sang this at the Troetschel organ recital last week.

J. Melville Horner, baritone, of Boston, was recently heard here in Allitsen's "The Lord Is My Light" and Verdi's "From the Accursed" from the Requiem, giving opportunity to admire his fine, manly voice and refined style. He sang the first named with much gusto, and the latter with musicianly interpretation and temperament.

Alice Breen is at Lakewood, N. J., for a complete rest, also singing at one of the Sunday "Pops." She sang "With Verdure Clad," "Sicilian Vespers" aria and a group of songs. "Casta Diva," from "Norma," was also one of her principal numbers. She has sung for Madame Calvé, who found much to admire in her voice. Later she will sing in Boston, Pittsburg and Lenox.

Next Sunday evening Rossini's "Stabat Mater" will be repeated at the Church of the Divine Paternity, Seventy-sixth street and Central Park West. The present choir has been re-engaged.

The fourth recital by organ students of J. Warren Andrews occurs at this church February 6 at 4 o'clock, Misses Lillian M. Bailie, Jennie P. Herbert, Louise F. Thayer and Herman Kloess, all organists, playing, assisted by Mrs. Ceretta Ross, alto.

Florizel Here.

FLORIZEL, the famous boy violinist, arrived here last week on the steamer Philadelphia. He has spent several days in Washington and he will arrive in New York in time for his first appearance in Carnegie Hall on February 4.

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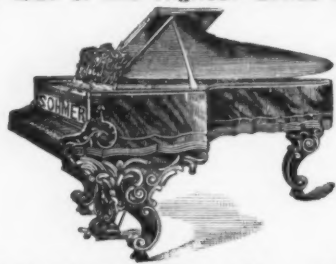
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